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BOARD OF BROADCAST GOVERNORS

REPORT
OF THE CONSULTATIVE COMMITTEE ON PROGRAM POLICY (1967—1968)

Book I: The Immediate Problems

Ottawa, 15 March 1968

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BOARD OF BROADCAST GOVERNORS

Report of the Consultative Committee on Program Policy, 1967-68

Ottawa, 15 March 1968

To: Dr. Andrew Stewart,
Chairman of the Board of Broadcast Governors

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Mr. Chairman:

The Consultative Committee on Program Policy, its composition and its terms of reference were approved by yourself and the other full-time members of the Board in March 1967. That decision was confirmed later on by the full Board. It was to be an internal Consultative Committee reporting to the Chairman. The Committee met for 21 days over a period of 11 months.

This is its report.

The first book of the report deals with some pressing problems in Canadian broadcasting that beg for immediate solutions. Such are the setting of standards that correspond to new cultural and technical conditions of broadcasting; the development of more adequate criteria and means to evaluate performance; and a redefinition of how the system may contribute, through programming, to Canadian life.

Solutions to those pressing problems must, however, be embodied in a wider, longer-term view of communications. If regulatory modifications for the short term are made flexible enough to be informed by a research and planning program that is sensitive to transformations in communication technology, contents and effects, a self-adjusting regulatory system can perhaps result. The second book of the report deals with that concern.

Research and planning, although primarily useful to the broadcasting authority, can also benefit the system as a whole. Broadcasters are not always equipped to remain informed about developments and decisions that affect their everyday operations. The broadcasting authority should develop more contacts with the broadcasters and share with them the results of its research and thinking.

The other books of the report include working papers, appendices, memoranda and the "profiles" of Canadian broadcasting stations initiated by the committee last summer. They are presented as supplementary reading.

Pierre Juneau
Chairman
Consultative Committee on Program Policy

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BOARD OF BROADCAST GOVERNORS

Report of the Consultative Committee on Program Policy, 1967-68

Executive

Pierre Juneau, Chairman
Patrick Watson, Vice-Chairman
Ross McLean, Secretary
R.B. Chiasson, Recording Secretary

Members

Harry J. Boyle
Soucy Gagné
Donald Gordon
Stuart Griffiths
Jean-Paul Ladouceur
André Martin
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The committee acknowledges the help of Jean Pouliot, Albert A. Shea, Victor Klassen and Miss Sonya Strasbourg in the preparation of this report.

BBG CONSULTATIVE COMMITTEE ON PROGRAM POLICY

Terms of reference

The Board is now reviewing its policies, regulations and procedures.

The role of the committee is to consider what initiatives the Board might take and what methods it might best adopt to fulfil its responsibilities in the programming field, and to report its conclusions to the Board within six months.

It is understood that the policies of BBG in programming as in other fields can be determined only by the full Board. The Board's regulations are subject to public hearing before enactment. The search for desirable changes in the regulations is distinct from their realization in law and practice.

It is agreed that all members of the committee will consider the committee itself to be an integral part of the Board's function, and that the discretion normal to in-camera discussions in the public service will be observed.

The Board will supply the committee with the staff and the funds necessary to carry out its role effectively.

In general the committee will consider the present broadcasting legislation as the basis of its terms of reference.

The following are suggested as appropriate fields of inquiry related to the Board's responsibility:

1. Transformation of man : The effect of scientific and technological change on human communications.

   The relation of the broadcast media to the human condition, and the evolution of cause and anticipated, or unforeseen effects, which are at the root of the efforts of McLuhan and others to illuminate them, are assumed to be of concern to the committee. The time available to the committee will not allow extensive inquiry in these fields, but it will be able to offer helpful proposals for continuing study and research.

2. Relations between English and French in Canada, and between these and other racial and linguistic groups in the Canadian mosaic. Regional and local programming problems as well as what ACTRA refers to as the duty of relating Canadians to Canada and to the rest of the world, and the rest of the world to Canada, are related themes.

3. Present BBG regulations in AM and FM radio and television:
   (a) General Broadcast Regulations, with special reference to qualitative considerations and the establishment of program standards.

15 March, 1967

The committee is expected to consider in a general way the methods to be used in supervising the program performance of licensees by monitoring or other means, and the forms of disciplinary action likely to be most effective in the programming field.

The Board receives a constant stream of complaints related especially to excessive commercialization; violence in story programs, especially where children are concerned; lapses of taste and shock tactics in spoken word programs, drama and music hall, particularly in sex relationships and race and religion; sound of music.

(b) Programming categories with special concern about the program mix. The review of program categories from I to IV will provide an opportunity to examine every form of expression appropriate to public broadcasting, and will not doubt involve among other things discussions of integrity and responsibility in news and public affairs programs, the relationship of the educational purpose to broadcasting in general, the involvement of the public in audience participation programs, and the whole field of audience measurement and response.

(c) Canadian content in the program schedule. Definitions and proportions and forms require review.

(d) Relation of developments in radio and television production to development of Canadian talents in other fields, particularly news services, theatre, film and music.

(e) Relation of program content and quality to commercial sponsorship and participation.

(f) Co-production with non-Canadian producers to secure the advantages of shared production costs and experience, and enlarged opportunities for international distribution.

BOOK I

The immediate problems

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Part 1
The Canadian context

The overpowering impression this committee retains from a protracted look at Canadian broadcasting is that it is undergoing truly seismic buffeting from change within its own boundaries – technological and expressive – and from without. In fact, it is difficult to isolate a clear pattern of broadcasting evolution, or even to take its present pulse, without assessing to some degree the massive cultural, moral, social, psychological and political shifts taking place in the overall topography of Canadian and indeed human – concerns. The whole Canadian society is throwing ballast at a furious rate, and the "ships of state" are tacking wildly on a sea of "adhocracy." Tremendous pressure is being felt from transformation in the very psycho-social foundations of this country's community life.

Modern communications technology has given us the tools to collate, measure, transmit and amplify information at such a rate and in such quantity that the very machinery of our social organization is groaning under the strain. Our governments, educational systems and judicial systems are not equipped to deal with the "information overload" that the new and varied means of communication impose on them. Every day, those means of communication provide, for public scrutiny, a different conjuncture of facts and demands, sometimes conflicting and incompatible. Broadcasting is one and perhaps the most powerful of these tools of modern communications, being sometimes the cause, and sometimes the mirror of that upheaval. But it is our view that, in the national interest, broadcasting can also be a safety valve, in a similar and perhaps even broader and more effective way that the printed press has been in its role as the Fourth Estate. The task of a broadcasting authority and broadcasters alike is to understand the capabilities and effects of the media.

One of the most striking truisms of present times, in fact, is that man has developed technologies the power of which he doesn't fully understand: Today, with atomic energy, man knows he could melt the polar icecap; but he also knows that, in the process, he might destroy forever the balance of nature. So also, with communications, must we attempt to understand the power of the means that technology puts at our disposal. We must also reckon how wisely or recklessly, and to what effect, we have used broadcasting technology in the past, or plan to use it in the future. That was the tenor of our major concern and it determined our recommendations.

To plot an enduring course for broadcast program policy, therefore, was frankly more than we could do or have the temerity to suggest in this report. In the very early stages of our discussions we abandoned our previous idea that we could "blueprint"

hard-and-fast regulations. We concluded instead that a policy of "mobility and resilience" must be evolved for such a constantly changing sector of human endeavor as broadcasting, in a contemporary social context characterized by perpetual flux.

Broadcasting in the national interest

The national interest and the interest of nationals

The existence itself of a Board of Broadcast Governors implies a concern on the part of the government that broadcasting in Canada operate in the interest of the country. No one would question that the people of this country have a right to expect this to be the case. But it is far from clear just what constitutes the national interest when it comes to broadcasting. Is it primarily a question of preserving the nation as a political entity? That is partly an economic, partly an ideological concern. But is the preservation of the political entity known as Canada the goad—or even one objective—of our broadcasting system? Is it a matter of education? Then what is education? Is it primarily a matter of entertainment and commerce? Then can it be left to itself to perform an adequate if uninteresting role? Is it a combination of all of these? Within these alternatives, the least we can assert, globally, is that broadcasting in a free country must react against dangers that would make the people of the country less free, be they dangers of State manipulation or ignorance of what the media, left to themselves, can do to the freedom of that country.

In a totalitarian state there is little room for doubt about the "national interest" as applied to broadcasting. The mass media are simply and almost totally implements of the State, controlled by the State and programmed by the State. Canada on the other hand offers a broadcasting system which, while partly paid for by the State and, through consensus, regulated by the State, is not expected to promote the purposes of the State and most certainly not those of the government of the day; it is supposed to be a facility that serves the people of the country. In this respect, Canada has been able to maintain a fairly balanced, if somewhat vague and unarticulated attitude. The service has been imperfect. The scope and range of change, however, now require that the *national interest* in broadcasting be clearly articulated in contemporary terms to improve the service *in the interest of the nationals.*

There have always been many Canadians who, contemplating the principle of serving the people instead of the State, find the distinction either meaningless or the principle wrong. Often they are Canadians of influence: Members of Parliament or of the Bench, or of the commercial establishment. So far they have not succeeded in causing the objectives of our broadcasting system to be revised. In the normal course of events, they will, however, continue to try to do so, since it is very much to their particular advantage. A broadcasting system sensitively responsive to the desires of a political incumbent, or of any powerful establishment, and accessible to the interventions thereof, will tend to consolidate status quo, and to depress both dissent to the old and deceiving, and assent to the new and promising. Unless of course, what is old and deceiving, new and promising be so defined by that very establishment. Given access to the means, an establishment will tend to opt for continuity at the expense of everything else.

The plea, here, must not be taken as demagogic, for we know that the mass media are still channels "from the few to the many," and whether the few who use them to their own ends are politicians or broadcasters or persuaders of another kind is irrelevant. The advocacy is for understanding the nature of the mass media, and their technological predisposition to be used propagandistically by existing power élites. Such lead-time in understanding should prepare us to anticipate threats to freedom.

Freedom and change

For freedom of the people must acknowledge a recent and outstanding phenomenon of man's history: unprecedented scientific and technological advance (greater in the past 50 years than in the preceding 5000) that creates, for the individuals and society, problems of a magnitude that conventional social wisdom may not be suited to handle. Failure of our politico-social organization to deal creatively with change may, in fact, turn out to be the greatest threat to individual freedom. The technological world of tomorrow may be seen as a city of shadows or as a city of light, but the way it will go shall be determined by lack—or community—of interest in making technological changes "extensions," rather than "chains" of man. For technologies are made to be used—and are used. "Concentration camps," writes Marcuse, "mass exterminations, world wars and atom bombs are no relapse into barbarism, but unrepressed implementation of modern science, technology and domination."*

The problem of freedom must therefore be cast in post-Rousseauesque terms. One has only to recall the evidence of US cities in riot, the anti-demonstration measures being taken in large metropolitain cities in the US, the omnipresence of armed police and troops in the "land of the free;" or think of bugging devices, the central data bank and its threat to privacy: in other words, to think of the growing scope and means of domination, to realize that *passive belief* in the sanctity of the individual is not a safeguard. Freedom of the individual may again need a purposive solidarity that is creatively adapted to change, lest laissez-faire force the individual to call for State "protection," which would in fact be fascism by request.

Applied to broadcasting, those considerations about the impact of technology on freedom indicate that we must accept to study the media as means to achieve the ends that we propose—some of them collective, but with the individual as beneficiary. Refusal to face the technological nature of the mass media may finally result in reinforcing "occult" domination, as is the case in North American television by commercial propaganda. Advertisers are certainly not unaware of the technology that must be used to achieve their goals, and technology, as David Bell says, "is not simply a machine, but a systematic, disciplined approach to objectives, using a calculus of precision and measurement and a concept of system that are quite at variance with traditional and customary religious, aesthetic and intuitive modes."† Although there is no surfeit of evidence that Canada has concerned itself very much about the implications of the mass media and the "concept of system" that must apply to policy, research and even production, there is no need why it

* Herbert Marcuse, *Eros and Civilization*, Beacon Press.

† **Daedalus.** *Toward the year 2000;* Summer, 1967

cannot seriously consider them now, especially when we consider that satellite broadcasting could bring us worldwide images that may be, in fact, systematically conceived and imperialistic in nature.

Canadian realities

National unity

For the present, we might look at a contemporary articulation of the principles by which broadcasting can serve the interests of Canadians (and thereby, in parallel, the interests of the nation). We begin with a number of Canadian realities that must be examined against their potential ability to be advanced or retarded by the use that we make of our broadcasting system.

First, our geography. One of the ways in which broadcasting now does contribute markedly to national unity—or at least to a *kind* of unity among the people who inhabit the widely scattered parts of the country—is by giving them common experiences. Canadians from any part of the land, however separated, may have common conversational coin immediately upon meeting, and can feel that they belong to a single community after all. This common experience may consist of Canadian matters, such as the fortunes of Canada's own Lorne Greene on the Ponderosa, or the roundup of partly-leader reaction to the budget speech, with all its comforting predictable regularity, such as a child experiences whose father tells the same fairy tale every night.

Or it may be matters of international interest that transcend national boundaries, such as the war in Vietnam, or the affairs of Napoleon Solo.

Evidently, in this mode of promoting "national unity," origin does not matter as long as the desired goal is achieved. Nothing, it might be thought, is more Canadian in this regard than *Hockey Night in Canada.* Certainly nothing is more consistently, widely, and committedly shared by Canadians than broadcast hockey, in which we have two whole teams in a total enrollment of twelve; a proud ratio, much larger than our small population itself could possibly justify.

National unity: the regions

The unity achieved through the experience of network television may not be an unmixed blessing, however. It risks creating a measure of sameness and uniformity, which is not always in sympathy with the profound needs of the individuals who experience that sort of "unity."

It glosses over, and makes unimportant, those characteristics that give to a fisherman from New Perlican, Nfld. an identity clearly different from that of a fisherman from Cumshewa, B.C. It depresses not only those regional and municipal differences that give life in Canada a good deal of its savor; but personal, individual differences as well.

This dehumanizing sameness could be counteracted, even through network broadcasting, if there were a more determined effort on the part of broadcasters to deal with the varieties of reality, as well as the rituals of hockey, and we will suggest in this chapter how a CRTC might contribute in that regard. A part of the Canadian system of broadcasting is already charged clearly with a responsibility for doing something about the

regional and local textures of the land. Private broadcasters have been asked to compensate for the effects of network programming (which began as purely CBC purlieu) by effectively providing local programming. The private stations in both media were to make a community conscious of itself. The CBC undertook some of that responsibility, particularly in communities having special needs, such as Newfoundland, the Maritimes, the Prairies and the Pacific region. (Local and regional programming on the CBC's French network is another matter, to which we will refer later.) Occasionally the CBC also took tentative sorties into regional or local current affairs or even the arts – (although such endeavors were seldom well enough funded to provide what could be called a service to the *audience.)*

Some private stations, as well, have invested heavily in local programming. But–unhappily, as yet, with a few outstanding exceptions–they have done little to open up their facilities for the best genuine self-expression of their communities. Too often when there has been a good deal of community broadcasting, it has been of the protected, safe, image-building, re-enforcing kind: the repetition and support of familiar good works like the community chest, which open no windows and let in no fresh air at all. These are tasks that must be performed in the interests of continuity and safety, interests that are important of course for the life of any community. But since the natural and pervasive trend of the media lies in the same direction, to use them exclusively so is to quite remove their potential for illumination or expression.

National unity: the founding nations

Although both French-language and English-language broadcasting in this country are regulated from the same centre, we have no bilingual broadcasting to speak of, and no noteworthy co-operation between French and English language broadcasters. The former president of the Canadian Broadcasting Corporation made unsuccessful attempts to remedy this within his own service by urging his producers to co-operate across the language barrier in the making of programs, or to dub English programs into French and vice versa. Some members of Parliament (of various partisan commitments) have expressed a desire that national broadcasting be used to break down the barriers and clear up the misunderstandings that now exist. It is conceivable that a newly constituted BBG, charged, among its other duties, with seeing that broadcasting contributes to national unity, might promote programming that would achieve that objective. The recent Fowler report expressed, particularly in its criticism of the CBC, a desire to see programming so oriented. On the surface there would seem to be wide agreement – at least in English Canada–that the broadcasting tool or facility or establishment ought to be used to promote greater understanding between the French and English populations of Canada. But is understanding what is really meant by those who preach national unity here?

Some may even suppose that if the French and English Canadians really understood each other they might mutually agree upon an amiable divorce, as many wedded couples do when finally they come to understand one another. What is often meant by those who talk of national unity is not understanding, but accommodation – which may be most easily achieved by some avoidance of understanding, by a certain amount of cheerful *mis*-understanding. But it is evident that those who would propagandize the people into a behavior that ignores differences would prefer not to see or hear broadcasts that display clearly the troubles between us, the violence, the resentment, and the exploitation. Like

Dr. Peale, there are many who, quite sincerely and deeply yearning for Franco-English peace in Canada, would have the broadcasters think positive and program positive.

This faces us with an acute problem. The objective seems to be desirable; the means, however, are propaganda, meant *not to produce understanding and enlightenment, but acquiescent behavior.* Creative effort will have to be summoned to first express, and then translate, our social ideals of *understanding and enlightenment into effective technological means.* In order to fight the dehumanizing sameness of mercantile propaganda, for example, or propaganda of other origins that satellites may soon pour upon us, Canada will have to bring to its broadcasting that "systematic and disciplined approach" Bell talks about.

Program Requirements

From birth, broadcasting has been required to deliver millions of hours of programming to millions of unseen listeners or viewers, and expected to produce "quality," as well, to suit the varied tastes and backgrounds of large and scattered audiences. It has delivered the hours, but there are many persons, even some broadcasters, who will argue that very little "quality" is to be heard or seen via the airwaves, especially on television. This committee spent many hours grappling with that question.

Quantity and quality

The "quality-quantity" debate, although as old as broadcasting itself, has regained impetus and, indeed, significance since the advent of TV. But that debate has been carried on in much the same old terms, often by the same old (and self-appointed) cultural élites, and a few broadcasters and parliamentarians. Meanwhile the predominant sector of the industry and the public-at-large, relatively unencumbered by traditional artistic or cultural norms, were busily involved in the day-to-day production and consumption of massive broadcast fare. Without taking sides for McLuhan against the Canadian Broadcasting League, we must admit that society is now functioning with new "cultural" norms that have evolved, in part through the mass media, and turned this world around.

The creation of definitive monuments of enduring value is a concept that appears to be foreign to the very nature of the electronic media. Criteria of television production, for example, have little in common with criteria applied to traditional art, such as individuality of conception and execution, limited production or reproduction of durable objects or forms, finished products of definitive meaning, selective patronage, etc. The imperatives of massive production for simultaneous consumption by large and indiscriminate audiences, along with sometimes staggering cost factors, have tended to inflect programming formulae in one predominant path: *perishable effectiveness* (usually for short-term commercial returns). Thus "quality" in broadcasting is based on criteria of *effectiveness and scale* that are foreign to the criteria of individual creation and enduring value that apply to art. Yet broadcasting deals with a substance that is also the domain of art and culture, with matters involving the sentient and cognitive functions of man.

If a comparison may be made with the open-systems of nature, which depend for survival on a delicate balance of intake, use of energy and elimination – a process called homeostasis – it might be said that broadcasting is equipped to feed an open-system of

culture in a world whose only stable law is change. "Disposable culture," to be sure: but society's survival may depend on the social system's capacity to achieve "cultural" homeostasis. A broadcasting authority that is conscious of change will have to consider broadcasting (and the new media of social communications that are being developed) in terms that have little in common with former concepts of "quality."

"Varied and comprehensive" program matter

"Quality" in broadcast programming is, above all, linked to the demand for "varied and comprehensive" program matter. In Canada, that demand was formulated as early as 1927 by the Aird Commission. It may be said of Aird (as it was of the Fathers of Confederation) that "he said better than he knew," for his prescription, made in the early days of radio, is perhaps even more pertinent to television programming as we know it today.

The Aird formula is a way of saying that the widest possible range of human experience, and intellectual and emotional gratification, ought to be expressed in broadcast programming. Canadian radio, (the CBC and Radio-Canada in particular) was able to satisfy that demand *in the terms and in the forms* that satisfied the cultural élites of Aird's day: poetry recitals, symphony concerts, opera and even drama flourished in radio programming. In television, "recitals," "concerts," "operas," "plays:" the *forms* did not survive. Yet there is nothing to prove that the substance (poetry, music, drama,) cannot be, or have not been, expressed. It might be pertinent to ask whether television's *own* MacBeths, produced by team-Shakespeares who will never be remembered, have not, in fact, been "diffused," bit by bit, in the "tomorrows, and tomorrows, and tomorrows" of many television schedules over the years. But Aird's demand does remain unfulfilled, for there is ample evidence that the varieties of human experience, even expressed in "perishable" forms suited to the media, are not adequately reflected in our broadcasting.

The Aird prescription was uttered in the beginning of broadcasting. It was repeated in many forms throughout the world at other times. Perhaps the most eloquent statement of that objective was quoted, with approval, in the Fowler Committee Report, 1965, from the British Pilkington Report: *"What the public wants, and what it has the right to get, is the freedom to choose from the widest possible range of program matter."*

There have been, until now, limitations of spectrum space, and insufficient development of talent, to serve even part of the "varied and comprehensive" demands for program matter, but technological developments are rapidly acquiring capabilities that could respond more adequately to those program demands if we could only match the technological capabilities with a commensurate development of our human and economic resources. The multiplication of channels and origins of programs, along with the promised home communicators and demand broadcasting, may, in time, offer a degree of choice that is truly *varied and comprehensive.* It must be noted, however, that entertainment as we conceive of it now in television, for example, may be a proportionately small part of that spectrum of choice; and it could be that, in future times, people will get their entertainment in the joyous task of being educated or finding out about themselves in more significant ways than by watching *Don Messer* or even *Viewpoint.*

Such considerations on the future of communications, however, are given in other parts of this report. In order to evaluate the present scene, it might first be useful to "flash-back" and recall some of the salient facts of the recent history of broadcasting, especially since the beginning of television, and see what the performance of the Canadian system has been so far, in terms of providing quality and a varied and comprehensive choice to the Canadian public.

Part 2
Recent developments in Canada

By degrees, the committee gradually came to concern itself primarily with television, although recognizing the importance of radio and convinced that, with modifications, many of our recommendations would automatically apply to both media. Nevertheless, focusing on TV seemed a natural selection, since it is now clear that television is the broadcasting medium that chiefly occupies the time and attention of Canadians during their hours of leisure, especially during maximum efficiency periods. It is also television that seems to occupy the limelight of criticism in Parliament and outside it.

Alternative service

In 1960 the BBG – facing the demand for multiplication of television outlets to provide alternative Canadian viewing – called a public hearing in Ottawa for the purpose of soliciting opinions from broadcasters, and others connected with broadcasting, as to what form of regulation and approach the BBG should take in order to ensure a television service that would be "distinctively Canadian in content and character." Until then, the character and nature of the television services provided to Canadian viewers had been primarily the responsibility of the CBC, augmented – in some small measure – by the private stations affiliated to the CBC network.

The hearing in Ottawa occurred eight years after Canadian television had been launched in Montreal and Toronto. It culminated one of the most rapid developments of a communications medium in any country.

Waiting in the wings, aspirants to the "second channels" wondered under what BBG-created conditions they would be given the chance to provide "alternative service." Intrinsically, the value of the hearing was problematical: The industry was developing at breakneck speed, creating problems of learning of new techniques and a new mode of expression. No one had yet reached definite conclusions on questions of quality or national interest in terms of programming; or in terms of development of the system, on viewer's choice or on the need to develop indigenous talent. Another element of that problematic encounter was the fact that established broadcasters – the CBC and its affiliates – were being called to advise on a system of broadcasting control and operation that might limit their own scope of action, and introduce commercial competition as well.

Although concern for the national interest and the individual viewer was indeed prevalent, lack of experience and understanding of the social effects of the new medium limited the scope of the debate. Without the perspective of time and information, the goal of national interest was expressed mainly in techno-economic, rather than social, terms. The technological and economic momentum of the new medium was in itself difficult to gauge. Audience ratings had showed nothing but annual increases, as Canadians in ever-increasing

numbers purchased their first television sets and began watching CBC programs. There were no other Canadian programs of any calibre at that time and local stations' facilities were, on the whole, poor. Some stations, more advanced in techniques than they were in experienced personnel, had actually purchased television cameras which they did not get around to unwrapping for several years afterward!

Canadian content

The tenor of the principal recommendations of that hearing revolved around a concern for Canadian production and the development of Canadian talent. One recommendation was that a specific proportion of a station's net income be spent on live (Canadian) production. Others wanted the word "Canada" stenciled plainly onto a given percentage of each schedule.

The questions of quality and viewer's choice, understandably, were not articulated beyong the "varied and comprehensive" exhortation which, by then, had been entrenched in the 1958 Act. In due course, the BBG published its decision: Henceforth, Canadian TV schedules would be made "distinctively Canadian" by virtue of being 55% overall "Canadian" in content. Ironically, the CBC had anything but a problem in adapting to the new rule. In fact over the ensuing years the Corporation, effectively, was able to reduce its Canadian programming, both in quantity and diversity.

The "alternative" stations began operations in 1961 and, soon, Canadian television programs began to be produced in relatively larger numbers. Coincidentally, however, more non-Canadian programs were offered to viewers – frequently, they were scheduled in prime time, "opposite" the rival network's Canadian-produced programs. The overall result was a relative reduction in the actual viewing of Canadian-produced programs.

This devaluation of "Canadianism" was speeded up after Hollywood was changed from a cinema-oriented production centre into a television centre. The resultant "film-for-television" programs were of high technical quality. Their production values were first-class. Effective formulae were developed and tested in certain areas of programming with the help of fantastic funding from the advertising community. The films soon eclipsed live television, spelling its end in drama and reducing its output in other areas. "Live" production was further diminished by the advent of a revolutionary new production aid: videotape.

Those two developments: Hollywood as a television centre, and videotape recording, radically changed the output of television programs. Today, except for news and sports-casts, almost all TV is "canned;" and network schedules for the most part are either filmed or videotaped.

The public sector

Until the advent of these developments the CBC's reputation had been in musical, dramatic and discussion programs. But Canada had no Hollywood, nor could it match the massive endowment of American production or its developing knowhow in those areas, and the CBC filled the new vacuum with public-affairs programs. Gradually, public-affairs programming came to claim an increasing share of the CBC's total budget.

As interest in public affairs increased and "live" drama and variety productions decreased, the CBC lost most of its best producers of such programs who sought – and quickly found – greener pastures in the United States and Britain.

As fewer drama and variety programs were being produced by Canadians for ever-shrinking audiences, the CBC tried spending more and more money on individual "prestige" programs in those categories. For the first time, we began to see $150,000 made-in-Canada productions. Yet the much-courted Canadian viewer remained unimpressed. He still preferred *Ed Sullivan* and *Bonanza.*

Canadian public affairs production developed rapidly, but audiences, not so. CBC Public Affairs' first heady taste of sweet success came with *Closeup* and *Point de mire.* Other successes followed – notably *Inquir'y* and *Aujourd'hui.* By 1964 the CBC had developed *This Hour has Seven Days.*

Seven Days was without doubt the most contentious and most popular public affairs program in the history of Canadian television. It soon won audiences larger even than those of imported escapist programs. *Seven Days* became influential both outside the CBC and inside it. It had to go.

There was an element missing in the debate that culminated in *Seven Days'* demise: a broadcasting authority that felt it had a mandate to speak on equal terms with the CBC and the Press on questions of public interest and quality broadcasting. A BBG armed with definite authority and prestige might have prevented the destructive debate that resulted in the exclusion of *Seven Days* from the airwaves. Public preference, and the question of "quality" in broadcasting, might have received a clearer airing if the debate had not been allowed to be fought only in the press and in Parliament. As a result, all the overtones of morality that the word "quality" still contains – as used in certain quarters or in a socio-cultural frame of reference that predates the Sixties – and a demagogic expression of the public interest prevailed. Clarification of the issue was in fact retarted.

Up to this point the committee's account has dealt chiefly with the CBC's total contribution to English-language television. That is because the CBC had managed to produce a recognizable overall "Canadian" style of television. The style had reached its summit about 1961, when it started to decline as high-gloss, Hollywood films-for-TV, and videotape, together began to pressure native Canadian production into relative limbo.

Radio-Canada television developed along different lines. In Quebec, Radio-Canada expanded quickly in early years, and continued to expand, comparatively unimpeded by US film imports. (Although, since then, dubbed American programs have steadily gained in favor.) Simultaneously, Radio-Canada production was stimulated by a *nouvelle vague* of "patriotism" (not all of it republican or separatist), which in a mere six-year span had been fed both by a major revolution in education and a high level of "national" aspirations within French Canada.

Largely because there were no alternative programs in French available other than those made in French-speaking countries, and for other reasons such as the need to maintain a threatened identity on a continent of anglophony, Radio-Canada developed along more clearly Canadian lines than the CBC. Thus Radio-Canada in Quebec, as distinct from CBC

television from coast to coast, has remained more essential to the French-speaking community in that province. Because of its preponderant role as a program source, and of its relatively weak competition outside of Montreal, Radio-Canada remains the principal broadcasting link of the Quebec community. But French-language independents in three major population centres, (CFTM in Montreal, aggressive and wise to popular tastes; CJPM in Chicoutimi and CFCM-TV in Quebec City); plus English-language CBC or CTV (CFCF) affiliates and, especially, CATV bringing in American network programs, have made major inroads in Radio-Canada's monopoly of "mental space," as in the market monopoly that Radio-Canada had enjoyed in Quebec in the early days of TV. In recent years, the situation has indeed become more competitive. For all that, Radio-Canada probably remains more vital in Quebec than the CBC in the rest of the country.

But the preponderance of Montreal-centered production, and the limited deployment of Radio-Canada TV stations outside the frontiers of Quebec, point to a clearly inadequate reflection of the French-speaking communities of the Maritimes, Ontario and the West, which have absolutely no access to means of television *production* in their own language. A few French rebroadcasting stations in the Maritimes and west of the Quebec-Ontario border are the extent of service provided. Moreover, development of public or private VHF French-language television in those areas may forever be limited by occupation of channels allocated to CBC, CTV or independent English-language stations. In terms of local or alternative service, the French-speaking community in Canada is about at the same point as the English-speaking community was in 1960.

The private sector

The eight alternative English-language television stations whose operations were approved by the BBG in 1960-61 were located in Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Ottawa, Montreal and Halifax. Subsequently they were joined by stations in Regina-Moose Jaw, Kitchener and St. John's, Nfld.

In the main, those new stations were better equipped with production facilities than most "older" private stations. They had to be: with 55% of Canadian quota to maintain, and with no network productions to flesh out their schedules, they needed extra production facilities. They also had to become solvent and, in rapid order, to provide enough revenue to maintain and expand their operations.

This meant that they had to attract – and keep – large and loyal audiences. Thus, relatively limited income and the marathon for larger audiences, in combination, spawned a series of Canadian television programs whose quality was debatable.

The shortcomings of the CTV network itself came into sharper focus. It was no great secret that relations between CTV and its affiliates were abrasive in the extreme.

In fact, the 1965 Fowler Committee was sufficiently concerned with the internecine rivalries within CTV itself to commit itself (pp. 236 & 237) to the following remarks:

> *"Thus the essential trouble is that the CTV affiliates do not want CTV to be a success. The station operators admit, quite frankly, that CTV is a private company organized to make money, and that most of the investment in it is held by people not in the broadcasting business. If there are to be any profits from*

private broadcasting, the stations want the profits themselves and are unwilling to let outsiders make money out of it.

"What is happening here is that a private hassle between two competing groups is going on with little regard for the public interest. The stations, in their jealous concern . . . have curtailed the means for CTV to provide an adequate national service. We think that this unsavory feud between private interests in Canadian television should somehow be brought to an end – by voluntary action preferably, by compulsion if necessary. The public interest is paramount, and must be recognized."

This quotation from Fowler expressed only a part of the difficulty. The BBG in licensing the new stations had inquired of each applicant as to his willingness to take in network activities, and each had replied affirmatively. When the CTV approached the BBG for permission to form a network, in due course the Board gave its permission – but it did not set standards of performance *on the network* as it had on the stations.

The stations wanted a network but they wanted it for reasons of programming. The network operators wanted a network to make a profit, and making a profit meant that the quality of programs it planned to produce were in general no higher than that produced by the stations on their own. In any case, even with such programs, no profits emerged, only losses.

By 1965 the stations, in desperation, sought the BBG's permission to buy out the private investors and to operate the network as a co-operative owned by its affiliated stations. Permission was granted and the CTV has in the two years since reorganized its operations, improved its network origination centre, introduced color, improved its selling and marketing mechanism, and doubled its programming. Today it provides about 50 hours of programming a week, a little more than half of which is Canadian produced. Its budget increased from between $5 and $6 million in 1965 to $12 million in 1967-68, and it is expected to reach $15 million in 1968-69. About $9.5 million of the current budget is spent on programming. The stations expect to liquidate the accumulated losses of the network in the next three years. Meanwhile, the quality of CTV's Canadian programs has improved, and they are viewed by more people as well. Nonetheless CTV has a long way to go before it can match the overall quality – and the budgets – of CBC programs. In spite of that disparity of budgets, and although CBC programs are seen in more markets than those of CTV, the private network's Canadian programs often attract larger audiences than Canadian programs produced by the CBC. In quantity each network distributes about the same number of hours, although the CBC's production is much higher in Canadian content.

It would be premature to judge now whether CTV, in its new form, can improve the quality of its programs. So far, it has efficiently marshaled the combined capacities of its 11 stations to make programs for each other. It has also helped improve the network's service to its smaller affiliates, who now offer a schedule that is more developed than what they had previously been able to provide on their own.

CTV is not likely, however, to develop all the monolithic attributes of the CBC, because its 11 member stations have comparatively more autonomy than their CBC counterparts.

Requirements of the Board toward the two *networks* cannot be the same. One network is subsidized by the public purse to the extent of more than $100,000,000 a year; the other must program competitively and show a profit, although its financial resources come entirely from unsubsidized commercial sales.

Thus CTV programming will continue to depend in large part on the state of the network's solvency and that of its affiliates. In contrast, CBC production will be affected to a much lesser degree by the market imperative.

Since 1965, CTV has been the creature of its owner-affiliates. It exists to serve them and, on occasion, to speak for them as they decree. The affiliates will require CTV to produce programs on a shared-cost basis. In this respect, CTV is a responsive programming agency. For the rest, CTV affiliates will have to produce local programs by themselves, as do the CBC affiliates.

Unregulated broadcasting

Growing "en marge" of the mainstream of Canadian broadcasting but growing nonetheless, while all this was happening, was CATV, or Community Antenna Television. Since that sector of communications hasn't been considered as broadcasting, it hasn't been regulated by the broadcasting authority. Moreover, until very recently, its impact and development were not discovered and hence they could not be assessed. When it is considered that more than 20% of Canadian viewers receive their television programs by cable, when CATV's fantastic *rate* of growth in cities is calculated, and when it becomes clear that some of the largest cable systems in North America are located in Canada, (see appendix 2) we can only conclude that CATV is, in fact, an important component of the system, and that it should be regulated in the future, as the new Broadcasting Act implies.

Color transmission was also introduced, with little direction from the Board, in latter years. The economic demands of that development may have significantly influenced the growth of Canadian broadcasting, not to mention the effects of color on programming content and forms. ETV has begun to develop in recent years. Education being a provincial matter, and the airwaves a federal one, it is understandable that there has not yet been strong federal action in this field until now.

As to the regulated part of broadcasting, what has been the experience until now?

The Broadcasting Authority

The regulating experience until now

In the past, the BBG in interpreting the word and spirit of the Broadcasting Act has focused primarily on regulations. They have been mainly of two kinds:

1. Those prohibiting specified activities and/or outputs, such as abusive comment on race or religion, obscenity, false news, offensive commercials and so on;

2. Those insisting on minimum standards of performance and behavior, such as the requirement of a percentage of Canadian content on TV, or the approval of patent medicine advertising.

In practice, such an approach has tended to be more protective than anything else. The legislative theme, "ensuring the continued existence and efficient operation of a national broadcasting system, and the provision of a varied and comprehensive broadcasting service of a high standard that is basically Canadian in content and character," has appeared to be taken as an expression of "outer limits."

The possibility, envisaged in the 1958 legislation, that the BBG might become the dynamic core of Canadian broadcasting, with "public" and "private" broadcasters revolving about it, did not materialize in fact. The CBC strongly defended its "privacy," and the BBG – although its relations with private broadcasters were cordial enough – did not develop a wholly satisfactory relationship with them in the field of programming.

Attention has been focused on excesses and curbs designed to moderate the broadcasters – with little time, talent or attention left for the tasks of fostering innovation, renovation or leadership.

The reasons until now

While it is difficult and probably unfair to impute motives underlying the choice of roles just referred to, it is clear that the actual circumstances of Canadian broadcasting have been characterized by inherent conflicts and disabilities that have made alternatives very difficult indeed. Even now, the problems of cost are bitterly at war with the goals of quality and comprehensiveness. As part of a drearily familiar Canadian litany, a vast land, with a relatively small population tucked under the gigantic shadow of an evangelical neighbor, just isn't the kind of place where one can easily raise prize broadcasting roses.

Furthermore, the very newness of the broadcasting media – especially television – has argued rather strongly in favor of restricting interventions until the shapes and consequences of the growths could be properly sketched out. Premature pruning constantly threatened the very lives of the seedlings themselves. Few, even today, can be both accurate and confident about what broadcasting is and will become, or about the ways in which broadcasting will touch upon Canadian lives and identities.

And there has always been at least the appearance of leeway. The folklore of pioneer days, when a few wires and tubes and a tower made one a broadcaster, in much the same way that a sack of type used to make a newspaper, still tends to persist. The idea that limits (other than economic market reach applied to the availability of frequencies and channels), and that money – big money – would be required for adequate performance, is still unpalatable and somewhat unbelievable to the industry. So, lacking proof positive that free marketry wouldn't be illusory, why not confine the State and its agents to police work – setting minimum limits in the public interest, but standing prudently aside within such limits.

The results

Given such a role for such varied reasons, the results of the activities of the Board of Broadcast Governors have been generally adequate if not surprisingly good. The nation has been spared the worst abuses of quackery and lubricity. Some semblance of Canadian content has been preserved. If one listens or watches long enough, it is possible to confirm that the individual outlets are not located in New York or Hollywood; to gain some glimpses

of what is felt and occurring in Canada itself – and all of it free of fake cancer cures and unduly public orgies.

Without the regulations we have had, and a Board to monitor and administer them, there is little doubt that broadcasting would have been less of a national and public service.

At the same time, however, some inescapable inadequacies have appeared on the report card. Mediocrity has proven to be an elusive target – not as judged in the rather mandarin and constricted sense of *culture,* but in the general human sense of *expression* and *experience.* Little has occurred by way of incentive or assistance to individuals or groups concerned with broadcasting. Some taints of partisan politicking have appeared. And little connection has been established between the beleaguered consumer of broadcasting and his official enforcers.

And, perhaps worst of all, the world in which the concepts of present regulation were conceived has changed radically. Knowledge about broadcasting, about the effectiveness of broadcasting, and about the financial and technical requirements of broadcasting: all have mushroomed. The actual and potential intrusions of stations and systems outside of Canada have mushroomed. Even the state of the Canadian nation has undergone profound alteration.

Consequently, we now appear to have arrived at a point in time where, without in any way dismissing or belittling what has gone before, we are forced to re-examine both the policies applicable to broadcasting and their applications. We now turn to that subject.

Part 3
The CRTC's new role

Any new approach to the activities and techniques of the CRTC is necessarily cast in terms compatible with the legislation from which it secures its mandate. Some leeway exists for interpretation, and some authority for interpretation of duties is delegated by legislation, but there is a cut-off point beyond which the violation of the *spirit* is too evident, and contrary, to be tolerable or tenable.

For our purposes, we are taking these "outside limits" to include the following:

1. Supervision of a "single system of broadcasting wherein undue differentiation in policies toward the Canadian Broadcasting Corporation on the one hand, and private stations on the other, is undesirable. The key here, of course, is the meaning of "undue" – a degree that can be sensed only in advance of conflict, negotiation, and the establishment of fresh precedents.

2. Provision for some apparatus to guarantee the equivalent of Canadian content as a distinctive feature of Canadian broadcasting. Here we would place the emphasis on the word "equivalent," for reasons we discuss more fully below. (See "Point System," in the chapter on *Performance Evaluation.*)

3. Retention of a regulatory substructure sufficient to ensure that at least the fruitful, and/or demonstrably socially desirable, curbs on broadcasting are carried forward intact. We take this to mean, generally, accord with the Criminal Code of Canada.

Beyond these three general sanctions, however, it is our view that very little else is either prohibited or insisted upon in enabling legislation. On the contrary, we take it to be a situation in which a renovated Board can either sink or swim on to distant and delight-filled shores, untroubled – formally, at least – by the government of the day.

So, bearing in mind that activities must be Canadian oriented, workably general in their application, and cast in support of the law, what can and should be done?

The answers lie in the twin tasks of making good on past omissions, and adjusting to present and forthcoming social and technical changes. The substance of such tasks, and proposals for carrying them out, are discussed in detail in sections that follow.

At this stage, we will seek to make some general points of a kind that relates to all aspects, and so to provide an overall policy context for a CRTC "philosophy."

The improvement of standards

Although from the standpoint of *Realpolitik* there would be great resistance, the new CRTC – if it felt sure of its premises – could decree what would constitute improved

broadcasting. In Britain, for instance, the ITA has played such a role vis-à-vis the private broadcaster to an increasing degree. The major danger inherent in such "decreeing power" is that, if attempts were made to enforce it to an excessive degree, or to treat as Olympian thunderbolts certain edicts which in fact would be only desirable objectives, the regulator would destroy – or, at least, seriously impede – the initiative of the broadcasters themselves.

Such an interpretation of the law would tend to shift from the broadcaster the responsibility to remain pertinent and vital, and transfer it to the CRTC. Vitality, impact, accuracy, relevance and look-alive awareness are the very stuff of broadcasting. It is the stuff that *good* broadcasters accept as a continuing responsibility and, sometimes, even a welcome challenge.

The committee, from its very inception, has put the emphasis on incentives and voluntary action, aided by the authority's sympathetic and competent assistance; the whole accompanied by recognizable benefits to broadcasters who would make real efforts to improve the service they offer their audiences. The committee believes that what is needed in this area is a continuing search for topicality and excellence, serving the cause of increased listener or viewer awareness.

In its discussions the committee has repeatedly concentrated on three general avenues to bring this about. We have considered, firstly, those additions to schedule and content that would be desirable; secondly, a reward and incentive system that would encourage the broadcaster to try harder; and, lastly, changes in the regulatory body itself that would help bring about the desired goals.

If those three conditions were met, they might well create a climate favorable to a creative renaissance in Canadian broadcasting that would discard once and for all the self-defeating notions held until now with regard to the Canadian quota.

It is especially important that the three-part improvements suggested above be implemented, in view of the impending changes in the CBC. The goad of increased competition in "CBC" areas of programming (which might result from incentive to private broadcasters to produce certain types of programs now exclusively done by the CBC) can do no harm to the Corporation – in fact it is apt to improve service to the viewer.

The committee has thus reached three primary conclusions:

1. The regulator cannot judge all stations on the basis of a single set of rules. Tailored standards of evaluation must be evolved.
2. There must be recognizable rewards for broadcasters who are willing to improve – and do improve – their standards.
3. The regulator must be equipped, not just to regulate, but to *lead,* and to assist the broadcaster.

(Chapter Two, *Performance evaluation,* sets out the machinery that must be set up to achieve those objectives.)

From adequacy to excellence

Essentially, our arguments add up to a shift of aspirations from a prevailing standard of adequacy to one of outright excellence. It is clear that, with radio and television now available to practically all Canadians (in fact, more than 70% with alternative service in both media), the pioneer phase can be said to be over. Attention can be turned from the costly business of primary capital installation to that of improving upon the use made of such facilities. On the other hand, it is equally clear that the talents necessary for high-calibre programming – be it bowling or Bach – are becoming available in Canada in numbers sufficient to justify attempts at such improvements.

There are indications that upgraded aspirations are beginning to become practically possible. With the improvement in sampling and polling techniques, for example, advertisers are beginning to discern the shape and potential of a great array of minority groups likely to replace, or at least supplement, the homogenous "mass" concept responsible for much of the "everything for everyone" type of sponsorship that has prevailed until now. This, in itself, suggests that the blandness of contemporary program blancmange will be challenged by the more sharply seasoned, and specialist, type of programming characteristic of single-interest listeners and viewers whose viewpoints are better informed and more responsive, and whose attitudes are more demanding. And since knowledge of almost anything – NHL or National Ballet – leads to higher expectations, a substantially increased popular demand for excellence would tend to follow.

In sum, the circumstances of both the purveyors and consumers of broadcast programming now suggest that the ability to handle, and the appetite for a standard of excellence, are growing apace.

What remains, however, is the Canadian Radio and TV Commission itself. If any shift from adequacy to excellence is to be seen and fostered, and if in that process the CRTC is to play any significant role, it is clear that the Commission will need some considerable improvements in its own operating base. The CRTC proper will need to include persons experienced in broadcasting – public spirited, contemporary, and informed. Even the suggestion of partisan bias (let alone the substance of it) will have to be resolutely guarded against. And the CRTC's wish to query interested participants of all kinds will have to be both made known and acted upon.

Further, the support structure of the Commission proper will have to be strengthened substantially. Staff and equipment able to keep members abreast of the times, in touch with the consumer and informed about broadcasting operations, will have to be provided. And funds, of a predictable nature, will be required in sharply increased volume.

We have examined many of the methods that might foster the application of new and improved standards of broadcasting. We believe that no method, or combination of methods, for overseeing Canadian broadcasting can succeed without a CRTC made up of the best possible people available, supported by substantially increased operating funds, equipment and staff.

As the Commission becomes, credibly and really, a source of the best broadcasting information available to the country and as, deliberately and enthusiastically, it makes

itself known to the country, more and more Canadian people will become involved in the broadcasting game. More than merely responsible, broadcasting will be responsive.

As audiences are encouraged to be intolerant of less than the best; as they are helped to express their intolerance and as their increased demands are met; as broadcasters come to know that the CRTC exists as a source of information and of ideas (both technical and program); and as the spectrum of program choice is increasingly widened, a dynamic and inventive change must take place across the land.

And a dynamic change is crucial. A passive or protective policy, preventing Canadians from flourishing as themselves through broadcasting, will accomplish no more in the future than it has as the past. No system can accomplish anything if it says only, "Do not do bad things."

Though Marshall McLuhan is doubtless right when he talks of the media as make-aware agencies, it is in fact only through the *content* of the media that we can hope to make ourselves aware, just as McLuhan uses the print medium to make his readers aware of the limitations of book-learning. The use of our broadcasting system, by means designed, as we shall suggest in following chapters, to produce awareness in the community we call Canada, will be the best possible way to serve the national interest.

Using the performance evaluation system to encourage, cajole, advise, occasionally compel if need be, and in every way possible promote on the part of the stations an alive, dynamic, aware interpretation of their role, will mean a constant feedback, through the CRTC, to all program sources—network or local. It will make a protectionist, frightened approach to "Canadianism" simply disappear, since what will appear will be the complete spectrum of interest and concern that resides in Canada. It will include the love of Country and Western music, of football and hockey, of violent dispute about the rights of the French and the English (which cannot be hidden except at the expense of human awareness, and with the loss of the capacity for intelligent change), of cowboy movies and lonely hearts programs and, eventually, of excitement of all kinds. Ultimately, in a system that is dedicated to expansion rather than protection, to seeking out the best rather than guarding against the worst, excitement will emerge.

There are exciting people in Canada. Many are not involved in broadcasting because they are cynical about its tolerance for them or, in some cases, because there has *been* no tolerance for them. Some have left the country because of lack of opportunity. But as the market grows, and the standards rise under prodding and leading from an enlightened CRTC, some émigrés will be prompted to return. They will be the ones who will explore what there is to be explored between French and English. They will be the ones to make out of the regions, the networks and the municipalities, what can be made out of the regions, the networks and the municipalities—what can be made out of them in electronic communication. Not because someone has said, "let's keep out the Americans" (which only makes the US sound all the more attractive), but because the country has said, "Go ahead and be as inventive as you can: we like that."

This attitude, focused in courageous CRTC — and from Prometheus onward it has been clear that to be inventive demands great courage — can create a truly unique broadcasting system in this country.

The performance evaluation system

Introduction

The goals outlined discursively in the opening chapter may be summarized in the following order.

Qualitatively, we want our broadcasting to produce awareness: individual, community, regional, national and international awareness.

We believe that conditions for awareness, therefore, may be maximized by "the widest possible range of program matter" or "varied and comprehensive program matter;" in other words, greater diversity of choice for the viewers. Our *qualitative* goal of "awareness" is therefore heavily weighted by a *quantitative* component.

If we equate quality broadcasting with awareness broadcasting, it can be assumed that there are statistically more chances – an average certainty – of *increasing quality by increasing the "quantity"* of choice.

But quality described in terms of quantity alone is not wholly satisfactory. Existentially, we know that quality is not so defined. The notion of excellence is alien to averages.

If we can safely say that increased choice tends to maximize the chances for "awareness"–which is "quality" as we define it–we may say that "excellence" exists **when communication** is in fact established between the communicator and the individuals.

Although, in this definition, there is an attempt to wean concepts of excellence in communication away from the grammar of traditional or magistral formulae respecting historical notions of art and culture, we are not saying that the substance of art and culture is excluded. We are just saying that the forms have changed, that the aristocratico-moral authority of élites no longer has an exclusive sway over the socio-cultural base; and that, increasingly, more and more "channels for expression" are being made available to the population.

Technology (in our times, CATV in particular) is multiplying the capacity to provide choice. As Dr. John R. Pierce, of Bell labs., says, advances in technology are" . . . personalizing mass communications by serving smaller and smaller segments of the mass."* Thus technology is also determining a policy for creative manpower, as, historically, it has

*John R. Pierce in *Science*, October, 1967.

determined a policy for functional manpower. The resources and talent that are available in Canada must be stimulated. Source groups have to be found and launched into the systems of electronic communications, for "new blood" – "varied and comprehensive" new blood – is needed, not only to regenerate present broadcasting, but to infuse life into the systems that new technologies will create. Rather than develop "Canadian talent" artificially, in categories that only traditional art recognizes, in an overly protective system of "Canadian content," the emphasis must be laid on expanding the systems to allow talent to blossom. New and more contemporaneous concepts about "talent" must be articulated.

In the following pages, we try to provide the mechanics that will allow the CRTC to, first, inform itself about and assess the performance of the media under its guidance, and then to encourage and assist the broadcaster to perform better in those terms.

Part 1
The goals

The goals of the performance evaluation system outlined in this chapter may be stated as: to evaluate the performance of. . .

- *broadcasting operations . . .*
- *individually . . .*
- *with respect to context . . .*
- *promise of performance . . .*
- *classes and conditions of license . . .*
- *and to discover and promote excellence in Canadian broadcasting.*

• *". . . broadcasting operations"*

This committee defines "broadcasting operations" as the owners, personnel and plant involved in the activity of broadcasting as defined legally.

The Broadcasting Act of 1968, Bill C-163, provides this definition of broadcasting

"Broadcasting" means any radio communication in which the transmissions are intended for direct reception by the general public.

The key phrase, in that definition is" . . . transmission for direct reception . . ." This means over the airwaves. However, because of interpretative clauses found elsewhere in the Act it is not certain that regulatory and supervisory powers by the CRTC do not apply to operations bringing programs into the home *by other technologies.*

CATV or Community Antenna Television, at present – and soon, maybe – direct broadcasting from satellite to home, facsimile networks or computer networks.

In fact, the Broadcasting Act gives the CRTC licensing powers, and therefore assumed regulatory and supervisory powers, over CATV, for it describes "license" as a permit to carry on a "broadcasting undertaking."

In part I, Section 3, sub-section (d) of Bill C-163, it is stated that "broadcasting undertaking includes . . . a broadcasting receiving undertaking . . ."

For purposes of evaluation of performance, therefore, we shall tentatively include CATV among "broadcasting operations."

TV stations, public;
TV stations, private;
Radio AM/FM, public;
Radio AM/FM, private;
ETV stations;
CATV – cable television;
Radio and television networks, public, private and ETV are also considered as "broadcasting operations" to be evaluated globally in administrative terms. But in relation to program performance, network will *ipso facto* be assessed by the aggregate of the program service of their affiliates or owned and operated stations. (See below).

• *". . . individually"*

We recommend that evaluation of performance be carried out on an operation-by-operation basis. It is obviously true that networks do determine the greatest percentage of program fare seen on the home sets in their role as *distributors.* Yet broadcast programming is not *produced* by networks. Our intention here is to touch networks at their sources of programming: the stations. Obviously network performance should also be evaluated, but in different terms than source or production terms. Their influence on programs is felt mainly in scheduling, organization and program policy. As "broadcasting operations" they require to be evaluated in those terms. Individual stations must be evaluated according to the many variables of their "raison d'être," which include their *local* as well as network role, as we describe further.

• *". . . in respect to context"*

The evaluation of performance which, as we say above, must be carried out on an operation-by-operation basis, must take into account the context in which they operate.

Context, here, means the community milieu that influences the output of the station. It should include all pertinent variables of influence.

The context will have to be studied to reveal dearth or abundance, opportunities or obstacles exterior to the broadcasting operation itself.

- **Media Mix**
  - like media
  - other media
- **Economic and Social context**
  - *population:*
  - total
  - ethnic
  - religious
  - age
  - education
  - prosperity
  - *activities:*
  - industries
  - employment/ occupation
  - cultural
  - crime
  - political/ agitational
  - expressed needs
  - transport
  - *physical:*
  - geography
  - climate
  - *market:*
  - advertising etc.

• *". . . promise of performance"*

While "context" refers to factors exterior to the broadcasting operation proper, "promises of performance" are related to the station's own assessment of its programming role in the community, its investment, its ambitions as well as its real problems of program supply, talent and financial resources.

- Station's own rationale
  - history
  - forecast.
- Staff, talent resources.
- Technical plant.
- Ownership, management, revenue.
- Network affiliation.
- Syndication arrangements.

• *". . . classes of license"*

"Context" and "promise of performance," with which we have dealt in the preceding pages, are means of establishing the varied and particular circumstances under which each individual station operates. However, different groups of individual stations correspond to generally similar conditions of location, language, ownership, revenue, rationale, etc.

As the phrase "classes of license" implies, this proposal is one of classification at a level of generalization above the purely individual operation level. This level of generalization would be useful to the Commission in getting at *broadcasting patterns* quickly, especially in the light of a computer-based information system capable of corelating information about such broadcasting patterns as, say, urban rural stations with a revenue of less than $100,000, in French Canada; or metropolitan station competition and revenue, related to program cost and market potential across the country, etc.

Moreover, the classification system would be useful to describe groups of stations and would provide a broad frame of reference to the stations themselves in describing their own operations.

"Classes of license" will include many variables. The outline given below, in the form of a code, may help to illustrate some of the variables such as ownership, language and type of operation in relation to function, market and location, power and revenue.

Code of variables

pu	Public	met	Metropolitan
pr	Private	URB	Major urban
e	English	urb	Urban
f	French	u-r	Urban-rural
o	Other	c-t	Country-town
nw	Network	z	Frontier
nw-h	Network head	tv	VHF-UHF
		bw	Black & white
gr	Group of stations	col	Color
r	Regional operation	rad	AM-FM-SW
l	Local operation	catv	Community antenna cable
v	Varied (or general-purpose) station	p1,p2,p3 etc.	Power
sp	Specialty station	$1,$2,$3, etc.	Revenue

Examples

CBLT, Toronto	pu/nw-h/fe/tv/vhf/col/p10/$5
CJOH, Ottawa	pr/met/e/tv/vhf/col/p8/$3
CBAF, Moncton	pu/u-r/f/rad-AM-FM,/p5/$1
CKFL-TV, Schefferville	pu/z/f/tv/vhf/bw/p1/$1
CHUM, Toronto	pr/met/e/rad-AM-FM/p5/$3
. . . and others . . .	

NOTE: These tables are given as illustrations of the variables that may enter into classification of license. We do not recommend that the CRTC adopt them as such. More work will be required to refine the system. (See Appendix 2.)

• *". . . Conditions of license"*

"Conditions of license" arise from the aggregate of "context," "promise of performance" and "class of license," described in the previous pages.

First, in form, there are (1) *general* conditions that apply to all operations, such as laid down in the law regarding maximum commercial time, for example; others are (2) *tailored* to the specific station such as language programming.

In kind, there are (a) – *determining conditions* which arise primarily from context and economics. (You don't, for example, grant a 50 megawatt Swahili language license to an operator wishing to establish himself in Shippegan, N.B. where even a 10 megawatt French-language station couldn't survive.) "Determining conditions" arise from viability, availability of channels and other hard facts that no one can change. There are (b) – *conditions arising from purpose.* These refer, essentially, to promise of performance regarding the intention of the broadcaster. Finally, there are (c) *conditions governed by the public interest, or service,* which are set by the broadcasting authority. (Appendix 3 gives a more detailed interpretation of "conditions of license.")

• *". . . to discover and promote excellence in Canadian broadcasting"*

This committee believes that the Canadian Radio and Television Commission has a mandate to apply research, encouragement and incentive to promote the attainment of standards of excellence by individual broadcasting stations, and thereby ensure striving for excellence by the system as a whole. This, in sum, is the central goal of performance evaluation.

It is the conviction of this committee that evaluation of performance must be founded less on regulatory diktats and more on the premise of continuing *reappraisal* of criteria and the search for excellence.

As part of a pioneering pilot project to reappraise criteria of performance evaluation, this committee set out the ground rules for a series of "profiles" of Canadian radio and television stations which were carried out last fall.

The object of this venture was to discover criteria of evaluation that would correspond to the dynamic reality of broadcasting more adequately than previous criteria, which we felt to be too abstract and theoretical.

Profiles

CBOFT	Ottawa (2)
CBUT	Vancouver(2)
CBZ	Fredericton
CFCL (radio)	Timmins
CFCL-TV	Timmins
CFTO Toronto	Toronto(2)
CHAU-TV	Carleton, Que.
CHLT	Sherbrooke
CJMS	Montreal
CJOH	Ottawa
CJON (radio)	St.John's, Nfld.
CJON-TV	St.John's, Nfld.
CKWX	Vancouver(2)

The profiles (summarized and assessed in Chapter III) proved to be successful in those terms. We believe that this method constitutes a fresh approach and an effective way to enrich the CRTC's understanding of what makes broadcasting "tick". In themselves, the profiles were not conceived as *judgments* of station performance, but as an observation of the dynamic elements of Canadian broadcasting.

The committee, with the help of this experiment and of the experience of its members, has come to some firm conclusions, principally relating to the two central programming requirements under which Canadian broadcasting has operated since the establishment of the Board of Broadcast Governors: Program categories and Canadian content. Specific proposals follow in Parts 2, 3 and 4 of this chapter.

Part 2
Program categories

General concern

"The only thing that really matters in broadcasting is program content; all the rest is housekeeping." (Fowler Committee, 1965.)

Our positive emphasis on context, management and other factors, indicates that we believe that "housekeeping" does indeed matter in broadcast performance.

For example, the overall occupation of mental space by the media may be as fundamentally important as program content, if not more so. It is something like the state of war in relation to individual battles.

Yet programs are obviously the raw material of performance evaluation. In the end, the pictures and sounds that emanate from the home set are our concern here.

The two major regulatory instruments dealing with programs have been, in the past, Canadian content regulations, and the categories system which underpins the policy requirement for "varied and comprehensive broadcasting of high standard." We shall deal first with the categories.

The present system

The categories system used by the Board, although representing a highly refined system of content categories, did not adequately describe all the areas of broadcasting activity.

BBG Program Categories

Information and orientation

1. News and news commentaries (including news, road, weather and market reports, sports scores).
2. Community and special events.
3. Public affairs, talks, discussions, interviews, documentaries.
4. Religious.
5. Educational (a) formal (in school or college); (b) informal (out of school, and adult and occupational, hobbies).

Light entertainment

6. Music and dance:- popular, folk, dance and band music intended as light entertainment.
7. Drama, story and light verse, including serial and situation drama, adventure and suspense drama, feature film, cartoons, tales and readings intended as light entertainment.
8. Quizzes and games.
9. Variety (revue) and music hall.

Arts, letters and sciences

10. Music and dance: classical, symphony, opera, choral and sacred music and recitals, ballet and interpretative dancing.
11. Drama, poem, story.
12. Criticism of literature and the arts.
13. Science research.

Sports and outdoors

14. Sports and outdoors, including reviews and descriptions of land, water and air sports; hunting, fishing, boating, climbing, camping, gliding, etc.

Other systems

In fact no single categorical system, even the best, can hope permanently with the dynamic elements of media that deal with invention and cultural change.

There are no limits to formats, content, producer intentions or invention. Evolution of expressive forms in broadcasting makes categorical definitions a perishable commodity.

Formats can play havoc with content categories. For example, the magazine or omnibus program can cross all the content frontiers from public affairs to sports and outdoors—and back again—in half an hour.

Generic Terminology of Broadcasting Categories

1 – *Content categories*
of which type the BBG's present category system is an example.

2 – *Format categories*
describing programs according to their form rather than content or intent.

3 – *Target categories*
describing the "audience target" of programs, or broadcaster's intent.

Programs that are basically new in form and content, such as the open-line shows, find no place in our present set of categories. At present they are classified as "public affairs" programs for want of a better term. All this points to the unreliability of present content categories alone as a useful descriptive and reporting instrument.

Station specialization

The prevailing trend toward specialization in North American radio is a phenomenon that may soon spread to television, with the multiplication of channels brought about by UHF, cable and satellite technology.

William H. Honan put the question this way in the New York Times:

Will the specialized formats continue to proliferate? Most radio spokesmen say yes. In fact Timebuyer, the trade magazine, recently declared that "everyone from career girls to bird watchers to travelling salesmen could well be the special province of a particular station." Others have suggested that an important area of specialization in the future will be politics – with radio stations not only backing candidates, as did WMCA in 1960 (endorsing John F. Kennedy for President), but identifying themselves as, for example, "the National Review of the air."

These notions may not be as far-fetched as they sound, what with stations like WNCN-FM in New York broadcasting programs of special interest to physicians, to which the general public is discouraged from listening, and like KADS in Los Angeles which has become the first radio station in the country devoted exclusively to classified advertising.

Just as radio is now going through a fractionalization previously experienced by the printed media, so television will follow, industry spokesmen agreed, especially once the U.H.F. stations begin to catch on. The interesting upshot of all this specialization may then be that the mass media, only recently condemned as purveyors of a bland, regularized sameness, may be counted in the near future as a vigorous force working for cultural diversity.

The level or quality of that diversity, of course, is another question, and that remains to be seen – perhaps to be overseen.

The New York Times Magazine, 3 Dec. 1967

Already sales agencies in the US have put out their own description of the spectrum of radio station specialization.

It combines categories of content, format and target, and underlines the fact that the goal of variety and comprehensiveness may be reached in other ways than by making it a requisite of each individual broadcast schedule.

US Agencies' station categories

CONTEMPORARY
Stations programming current single records and album selections primarily. This category involves music commonly referred to as "rock & roll," "The English Sound," etc.

CONTEMPORARY-STANDARD
Stations programming current single records and album selections primarily as well as some singles and albums of a non-rock nature.

STANDARD-POP
Stations programming current album selections and singles of a non-rock nature primarily, as typified by Tony Bennett, Andy Williams, Eydie Gorme, as well as some singles and selections from albums of a contemporary nature.

STANDARD
Stations programming primarily standard or "evergreen" type music from new and old albums and singles. This category includes show tunes and light classical music. Standard music is synonymous with the compositions of Cole Porter, Irving Berlin, etc. So-called contemporary "Golden Oldies" are NOT be considered under this definition of standards.

STANDARD-CONSERVATIVE
Stations featuring primarily music from albums of an "easy listening," subdued nature in tone and performance.

RHYTHM & BLUES-CONTEMPORARY
Stations programming music generally termed as "R&B." Stations in this category, although programming contemporary music, concentrate on music recorded by Negro artists.

COUNTRY & COUNTRY-WESTERN
Stations programming country, and/or country-western music more than 50 percent of their on-the-air time. Basically, the "sound" is that of the "Grand Ole Opry."

JAZZ
Stations programming jazz music more than 50 percent of their on-the-air time.

CLASSICAL
Stations programming classical music more than 50 percent of their on-the-air time.

ETHNIC
Stations devoted primarily to specialtly programming directed to one or more ethnic group.

TALK
Stations featuring non-musical programming more than 50 percent of their on-the-air time. Conversation, telephone and other type formats included here.

NEWS
Stations devoting more than 50 percent of their on-the-air time to news and news commentary.

OTHER
Any other format not amply described by above descriptions.

It is obvious to us that new and combined forms of categories are required to reflect the evolution of contents and forms, as well as the changing attitudes of braodcasters and audiences.

What are categories for?

Categories are essentially devised to facilitate the reporting, interpretation and evaluation of broadcast activities, processes and effects. As Ross McLean has pointed out to us: "There is something missing in the present categories system that makes questionnaires necessary, and something missing in the questionnaires that makes monitoring necessary." This is true of the present operation which attempts to carry out a reliable factual reporting job. What, then, is necessary if performance evaluation is to include, as this committee suggests, interpretation of processes and effects of broadcast performance? Obviously much more than logs, questionnaires and monitoring.

Levels of observation

This committee distinguishes three levels of observation which we outline in the following pages as an improved rationale to evaluate performance.

The first level

The first level of observation may be referred to as the "mechanical, key-word reporting level intended primarily for quick reference and quantitative assessment. Its degree of usefulness is proportionate to its order of generality and easy manipulation. Categories devised for this level of observation should, if they are well conceived, become part of the common language of broadcasting.

This level of observation, however, has meaning mostly in terms of the amount of information it allows an operation to manipulate, not in the depth and sensitivity of its reflection of the dynamics of broadcasting. The reliability of this information flows primarily from statistical laws.

Categories
1st level

CONTENT	FORMAT	SCALE	TARGET
14 Present BBG Categories. (These may eventually become more detailed and molecular with key-word descriptions.)	Event - Direct & live Report - Delayed, one person removed News Item - teletype oral Interview - Opinion leaders - anonymous: man-on-the-street Performance - Memorized performance - score - script - cue-cards - improvisation Canned-for-play-back - movies, - shorts, - syndicated	Spatial - Origin & coverage - inter-national - regional - local (Of) TIME - schedule - duration - frequency Financial - budget - revenue - sustaining Performance - cast - studio - location	Children Teens Women General Adult Minorities (Broad-casters' intentions.)

These observations of the first level may become notations on logs, a basis for questionnaires, or checklist guides for monitors. The "format" column requires some explanation. From "event" to "performance," you have qualifications of format rather than strict format definitions such as Drama, Serial, Concert, Magazine, Newscast or Games, etc. These may be devised as sub-categories. In fact, all columns can be sub-categorized for the purposes of questionnaires and monitoring, but must be of the simplest form for logs.

The second level

The second level of observation deals with dynamic and evolutive characteristics of the broadcasting media. It involves longer-term observation of more complex processes than the first level: collection of sound and visual documentation, on-the-spot observation such as station "profiles," etc.

This level of observation is intended to assess innovative characteristics of broadcasting, to discover the creation of prototypes and their perpetuation in copies, immitations and stereotypes.

This level of observation is obviously not of the checklist variety. Observation of processes such as the transformation of symbols and forms in broadcasting requires research and documentation of precedents within the media under study. As Darwin compared species; classified, described and illustrated evolution, so also must the story of the evolution of forms of expression be studied, with documented awareness of the processes of "cross-breeding" of forms, "environmental" stress or growth factors, etc. The degree of relevance to performance evaluation is greater than the first level of observation but to be reliable it must follow the objective collection and comparison of evidence. Checklists, questionnaires and even descriptions do not suffice. Technical means to collect visual and sound documents must be provided at this level. As an example of the usefulness of documented proof of performance, it might be noted that TV engineers use Polaroid cameras to photograph waveform and oscilloscope monitors. Analysis of perceptual and communication qualities require at least as sophisticated equipment (and an awareness of their usefulness) as the engineers use to study simpler characteristics, such as wave form.

Categories
2nd level

INNOVATION			
Organizational	Technical	Presentational	Content
-Source-groups -Financial groups -Production groups -Promotion groups -Labor relations.	-Equipment -Adaptation and use of Equipment	-Casual qualities (Spontaneity, improvisation unpredictability) -Formal qualities (Design, staging direction, timing)	-Stereotype -Original content
		Cognitive – Sensational	
		-Legibility & intelligibility	-Emotional intensity

Since this second level of operation means breaking new ground in terms of practical techniques of observation and should be made operative as soon as possible, we shall give, in the following pages, a more elaborate explanation of each column than we did for the first level of observation. The first level corresponds to techniques already in use by the Board and the third relates more to sociological and anthropological study.

Innovative Organization is related to a station management's initiative in facilitating the formation and activity of source groups. These may be financial or ownership groups using their means creatively to maximize their station's performance; program talent source groups involved with actual program creation and production (from performers to producers and directors, to technical production staff); promotional groups who may enhance the station's image and effectiveness in the community. Labor relations initiative is also an area of organizational innovation that may be revealing.

Technical Innovation is obviously concerned with the adaptation and use of equipment to better serve the station's needs. It may go from the adjustment of a camera to make it more versatile or portable, to the locating of antennae to maximize signal, or to the overall planning of facilities for optimum output, etc.

Presentational Innovation is concerned with the qualities attached to the form of programs. These qualities may span the scale indicated below, from the casual to the formal: from the spontaneous and familiar character of a presentation to the highly stylized and planned effort. For the sake of illustration, the casual qualities may be likened to the "off-the-cuff" spontaneity of the natural comic one might encounter in an intimate surrounding, the formal qualities to the intricate, refined performances of professional comics using all the scale of props and techniques of presentation to maximum effect, from canned laughter to trick editing etc.

Content Innovation is related to themes. Most programs deal with subjects that are merely variations on established themes. Introduction of an original theme involves imagination, creative search for information, and novel presentation. (Presentation and content are closely linked. Separation columns are used here because of the "linear logic of print." These columns are not conceived as iron-clad boundaries, but more as communication vessels. In fact, the three levels of observation may also be conceived as different dimensions of the same thing: the dynamics of broadcasting.)

In fact, the mutually informing characteristics of presentation (form) and content (substance) are illustrated further under the heading *Cognitive-sensational.* These concepts refer both to the form of the program and to its substance. "Sensationalism" may refer to the sensational presentation, say, of a bloody highway accident as well to the sensationalist philosophy of content characterized in the contemporary journalistic trend to favor "disaster" reporting. The less developed qualities that reside under the heading "Cognitive," such as the clarity (legibility) and intelligibility of presentation, also refer to the philosophy of mass-media program content which eliminate vast areas of human knowledge in favor of emotional appeal or unfettered entertainment. The sensational-cognitive spectrum is not used here to describe moralistic "good-bad" antipodes, but as a description of form and content that each have their degrees of excellence as means to develop the awareness of viewers.

Categories
2nd level

INNOVATION			
Organizational	Technical	Presentational	Content
– Source-groups – Financial groups – Production groups – Promotion groups – Labor relations.	– Equipment – Adaptation and use of Equipment	– Casual qualities (Spontaneity, improvisation unpredictability) – Formal qualities (Design, staging direction, timing)	– Stereotype – Original content
		Cognitive – Sensational	
		– Legibility & intelligibility	– Emotional intensity

The third level

A third level deals with much more complex phenomena relevant to socio-psychological, cultural and anthropological study. Practically, for an operation which has to deal with day-to-day assessment of performance, the first and second "levels" are the most immediately useful, in that order.

The most *significant* level of observation, however, is the *third* which may produce insights on the effects of communications, as well as provide the elements for a philosophy of broadcasting.

Studies of phenomena such as described in the September, 1967 issue of *TV Guide,* or of the type proposed by Soucy Gagné on anxiety-security producing sets of images, are applicable to this third level of observation.

A new law of television journalism is emerging in the atmosphere of civil protest, picketing, parades, demonstrations, labor strikes and the broad spectrum of public expression of discontent which has become a central aspect of American life in the last several years, and – more immediately – in the violent summer we have just weathered.

Stated most starkly, the law is: "Television, by its very presence, creates news."

Never before today has the law been more operative. Only in recent months have legislators, police officials and TV newsmen come to a suspicion of the full impact of television upon the news it is covering; of TV's power to shape events it chooses to record; of the medium's rather frightening capability of creating a cause, a public figure or a news story where – but for the cameras – none might otherwise exist.

TV pictures of looting, destruction and mayhem create a contagion – far more so than radio or newspaper reports – which causes riots to feed upon themselves.
Neil Hickey, *TV GUIDE,* 16 Sept. 1967.

(Recent statements by politicians à propos of the constitutional conference telecast and about the "vote of confidence" crisis in Parliament recognize the power of television to placate or arouse anxiety and thereby affect the very outcome of the events it is covering.)

Part 3
Canadian content

The ruling

Concern about "the American Peril" was never as emphatically expressed in this country as during "the Diefenbaker Years," when the Canadian-content ruling was written into the BBG regulations. Yet the economics of broadcasting, determined by its technology, proved stronger than the Canadian ideology expressed in the Canadian-content rule.

The history of Canadian content bears this out. Permissiveness under pressure is the hallmark of that ruling. Its main weakness was to include as CC all sorts of productions where Canadians played no part whatsoever. Such are productions from Commonwealth and French-language countries, "special events of special interest to Canadians occurring outside the country," and other originations from foreign lands. Not surprisingly, very few infractions to the ruling have been recorded in its eight-year history.

> "6. (1) During each calendar quarter every station or network shall devote at least fifty-five percent of its broadcast time to programs that are basically Canadian in content and character . . ."

> "(4) (f) broadcasts of programs featuring special events outside Canada and of general interest to Canadians;
> (g) subject to subsection (5), programs produced outside Canada
> (i) in Commonwealth countries, or
> (ii) in French-language countries;"

The 55% quota proved to mean, in practice, about 40%. Designed in part to promote Canadian talent, the ruling fails to define "talent" in terms that correspond to broadcasting.

The generalities of parts of the CC regulation have caused some strange interpretations to be made by perhaps not altogether candid broadcasters.

Station CHCH-TV in Hamilton, for instance, tried to argue inclusion of the test pattern as CC under Section 4 (a) of the regulation. They might have had a point, for no definition of "program" is given in the regulation.

> "(4) For the purposes of this section, programs that are basically Canadian in content and character shall, inter alia, include:
> (a) any program produced by a licensee
> (i) in his studio, or using his remote facilities, and
> (ii) to be broadcast initially by the licensee;"

There have been only three prosecutions for failure to meet the 55% CC quota, one of which was successfully defended in court by the broadcaster. Current peccadillos against CC are mostly of the "padding" variety. Again, CHCH-TV Hamilton goes a long way in

meeting its evening CC requirement by running Pierre Berton twice: at 6 and 11:30 p.m. CKLW-TV, Windsor, ran a series called *World of Wonders* an NFB continuity "designed for youngsters from 8 to 15" . . . between 1:00 and 1:30 a.m. . . CFPL-TV, London, ostensibly sneering at danger, runs a one-hour program called *Under Attack twice* in the same day . . . .

Prime time

"Prime time" has become the most effective phrase in broadcasting, economically and in cultural consequence. It is perhaps in this area that the CC regulation is most permissive. ("Produce me a hockey game and I'll show you 14% of the 40% I must provide for a week. I might even look like a super-Canadian-nationalist if I regularly schedule *The Baron* or the *Avenger* or another format-type program made in Britain.

At any rate, I can get "pass" on my CC exam without producing a single minute of CC in *real prime time,* that is 7:30 – 11 p.m.")

That's because the 40% CC requirement for evening TV must be met between 6 p.m. and midnight. Two editions of News, Weather & Sports take care of that, if you add 30 minutes of a British movie starting at 11:30.

"(3) During each calendar quarter, between the hours of six o'clock in the afternoon and twelve o'clock midnight, every station or network shall devote at least forty per cent of its broadcast time to programs that are basically Canadian in content and character."

The present CC ruling is a fairly benign measure. It sounds tough only when the 55% ruling is quoted out of context. That quota has been so diluted as to mean very little indeed. ACTRA and other groups bemoan this, while the talent drain to the US and Europe accelerates.

A new definition

This committee recommends that Canadian content be defined as that material which primarily serves demonstrably Canadian purposes. In this context, two categories may be discerned:

(i) Program material using a preponderance of Canadian talent, equipment, geographical location and/or funds that *shall* (automatically) be deemed to be Canadian.

(ii) Program material arising from Canadian initiatives by virtue of original conception, commission or special-purpose request which, at the discretion of the Board, *may* be deemed to be Canadian content.

Part 4: The point system

That question of quality

One of the conclusions that this committee has come to is that Canadian content has not been a guarantee of "quality." Consonant with our critique of the results of that ruling, and with the new definition outlined above, we recommend that the CRTC consider instituting a system of "Performance points" guaranteeing:

1 – a minimum of Canadian Content, with
2 – built-in incentive to the broadcaster to provide quality programming, especially in prime time.

As we have said in the opening chapter of this report, change, in scale and rate of speed, is so fundamental, so total, and so rapid, that one can no longer *categorically* define "quality." One might even suggest that, like obscenity, quality is in the eye of the beholder.

An examination of quality in the electronic media would have sounded like a bad joke to some of our professors; or would have been regarded as the subject of a definitive thesis proving the superiority of print over broadcasting on the basis of the old latin proverb, *"verba volant, scripta manent."* Well, our cultural universe *has* been turned around since we learned Latin in college, and we know that *ex cathedra* pronouncements on quality have a way of being buried in the junk-heap of obsolete hardware that technological change leaves in its wake. A "running commentary" on value mutations in our culture is perhaps all we can hope to do.

When we talk of "quality content," we mean "awareness content," for if we do not declare what quality, in broadcasting, *is,* we repeat that one of its functions is to produce viewer awareness: *of his world, of his country, of his region, of his locatily, of himself.* Awareness may be produced by entertainment as well as by teaching (and indeed the latter should not be estranged from the former); by variety . . . and we reiterate our view, expressed earlier, that *choice* is perhaps the most effective catalyst for awareness; by *innovation* or creativity in all its broadcasting manifestations: from the creation of new forms and themes in terms of content, to refinements of media service through technical innovation. In the mass media, quality cannot be entirely foreign to the *quantity* of people reached. The effectiveness of the image and the *sensational-cognitive* attributes of programs also enter into the pattern of quality broadcasting. (See Part 2, Categories.)

Our concern has also been that the regions and localities be not forgotten in contemplation of the great efficiency factor of centralizing production, and that local awareness also involves *access* to the means of expression.

The questions of quality and awareness, balance between local awareness and network broadcasting, of innovation and creativity in a manner indigenous to television, all are central to the "agonizing reappraisal" of broadcasting going on in some circles. This is shown in the following excerpts from an article by Stephen White in *The Public Interest,* Fall 1967, on the Ford and Carnegie proposals for "Public Television" in the United States.

> *"The second principal distinction is the Ford commitment to journalism and the Carnegie report's antijournalistic bias. The Ford proposal represents Mr. Friendly's earnest and sincere belief that the single central purpose of*

television is the dissemination of news and commentary of national interest and significance, and that everything else is secondary. It was essentially on the basis of this belief that Mr. Friendly entered into guerrilla warfare at CBS and was forced to resign. He holds this belief as an article of faith, and he can hardly be critized if he does battle for it.

"Thus, the network that Ford proposes is primarily a journalistic network; its proposal grows lyrical when it deals with the extent to which a well-supported, interconnected fourth network can provide news coverage of a depth, a breadth, and a substance that cannot now be found on television. For the rest, Ford speaks solemnly of great plays, great concerts, great art. But this, too, is a form of journalism as the Ford proposal deals with it. Essentially, Ford proposes to reflect, on the one hand, what happens in the world of politics, of social and military confrontation, and of castatrophe; on the other hand, it will also reflect what is happening in the theater, the opera house, the concert hall, the museum. In neither case does there enter any concept of creativeness. There is little notion that television, too, may be an art from, and that it need not be at its best when it presents on a twenty-one-inch screen "Carmen" or the New York Philharmonic or "Hamlet."

"The Carnegie report, on the other hand, implies that pure journalism, on the national scale, is more than adequately served over most of its range by commercial television and other news media, and that Public Television would be wasting its substance if it engaged in a hopeless attempt to enter into competition. There is, indeed, one member of the Commission who has commented that the American public is too well served with news – much of it fabricated to fill the time that commercial television devotes to it – and that part of the current American malaise can be attributed to a constant exposure to commotion and catastrophe without the concurrent means of coming to grips with any of it.

"The Canergie report identified the great journalistic need as a local need, *for it is here that the commercial networks are least effective, the local newspapers less and less enterprising, and the national magazines by their nature inadequate. At this level, too, there is less temptation to sensationalize the news, for the local viewer is more likely to be in a position to check on the veracity of the newscaster. (Much national news is in fact local news sensationalized to the extent necessary to make it nationally titillating.) Thus the Carnegie Commission attempted to create means by which the local station would enjoy a greater capacity to produce local newscasts and local news commentary.*

"For the rest, the Carnegie proposal is epitomized in a few words with the epigraph by E.B. White which stands at the head of its report. Public Television should be, Mr. White wrote, "our Minsky's, our Camelot." In short, the Commission intended to rid Public Television once and for all of the sober pedanticism and the dull virtue that characterized educational television. Public Television should rather set out frankly to entertain and to satisfy, in

its own terms and on any level where there is an audience to serve. It should have television presentations of quality and distinction for the person who at other times will go to the theater to see Hamlet or to the concert hall to hear Carmen; it should also have television presentations of quality and distinction for the person who at other times will go of the cinema to see the Marx Brothers or to the theater to see "My Fair Lady."

"The contrast between the two proposals is here cast in the starkest terms. The Ford proposal does speak of creativity, the Carnegie proposal of great Shakespearean productions. But the centers of gravity of the two proposals are as far apart as they can possibly be."

The centre of gravity of this committee's proposals is much closer in overall terms to the Carnegie than to the Ford Foundation proposals in regard of the "local journalistic need" and "creativity" in television's "own terms."

Points for performance

In keeping with our concerns on quality, and incentive to the broadcaster, we have devised a system of performance points that we would like to be known as the "New Rating." It differs fundamentally from Neilsen's or the BBM's, of course, in that its principle is not based on audience measurement but on a "quality-awareness" evaluation. This evaluation does not ignore audience preference and, indeed, regular reference should be made to ratings, but introduces judgment by the broadcasting authority on questions of quality. The system, of course, will need testing and further refinement. But we suggest that indications given in the section on categories, and the criteria of quality articulated on the previous pages, may serve as a guide to that evaluation.

The diagram opposite sets out the areas of programming we consider to be eligible for points in the system recommended in the following pages. In content terms, it is largely inclusive, covering most of the content categories with the exception of sports, quizzes and games. We feel that the broadcaster has no special merit in these areas where "creativity" is the province of the "performers" whose rewards are in winning. We do not deny the "quality" of such programs but we do not feel they need to be encouraged *at the moment.*

	Quality content
plus programs from 7:30 -11	1. Programs of significance involving substantial numbers of Canadian participants; 2. outstanding entertainment programs, contributing to viewer *awareness;* 3. topical or actuality programs, contributing to viewer *awareness;* 4. a program designated by the BBG.
single value	All other Canadian productions pro rata in prime or off-time.

No. 4 in the above list refers to programs designated as quality content by the BBG. For example, the BBG might list in its newsletters (see chapter on *Action,* Book II) program material from other parts of the country, or of foreign origin, that would rate as quality content.

Requirements and calculation

Present Canadian content regulations require that:

1 – 55% of total program time on all Canadian channels be Canadian content.

2 – 40% of program time between 6 p.m. and midnight be Canadian content.

(This 40% to be computed into the overall 55% requirement.)

The premise of the *point system* is that not only Canadian content, but *quality* content, be calculated in percentage requirements.

We propose, as tentative percentages, (based on a rough simulation of present program schedules) the following requirements:

1 – That all channels in Canada meet program requirements in such a way as to rate 50% of maximum possible *points* available in their overall schedule.

2 – That they meet program requirements in such a way as to rate 20% maximum possible points available in prime time (7:30 – 11 p.m.) (This 20% of prime-time points to apply in computing the 50% overall requirement.)

Point-making programs

Points shall be granted for:

a) Canadian content programs, as defined on p. 37, *throughout the schedule*
b) Quality content programs, (Canadian or foreign) as outlined (p. 40) in *prime time.*

The basic unit of time for points is the minute: 1 minute = 1 point. But since Canadian content rates one point per minute *throughout the schedule,* and quality content in *prime time* rates one point per minute, therefore *quality Canadian content, in prime time,* rates two points for being *quality in prime time.*

Assessment period

As for existing requirements, the assessment should be on a quarterly basis. Opposite is a calculation of time-unit totals, converted to point totals, and using 13 weeks as equivalent to a "quarter." (The reader should refer to this diagram before reading on.)

Point system calculation

For the purpose of simple calculation we shall take 100 hours as a round figure representing a station's accountable* on-air time per week.

- **Prime-time – 19,110 mins per quarter**
- **Off-time – 58,990 " " "**
- **Total time – 78,000 " " "**
- In conversion to a point system CC in prime time may merit 2 points if it is quality (i.e., 1 point for CC, 1 point for quality). Foreign programs of quality merit 1 point.
- Instead of making minimum requirements a percentage of *total time,* we propose a percentage of *total possible points:*
- **Off-time maximum total @ 1 point for CC = 58,900/quarter.**
- **Prime-time possible total @ 1 point for CC + 1 point for quality = 38,220/quarter.**
- **Total possible points = 97,110/quarter.**
- Requirement I – 50% of maximum total points, overall = 48,550 pts/quarter.
- Requirement II – 20% of maximum total in prime-time = 7,644 pts/quarter.

*Accountable on-air time commences with the earliest scheduled program and ends at midnight local time.

Discussion of diagram

In *prime time,* it works out like this: if you do not provide programs judged as *quality Canadian content,* you have to provide, all told, about 10 hours a week between 7:30 - 11 p.m. of point-making programs. That is, 10 hours of foreign quality, or 10 hours of Canadian content at one point per minute. Or five and five: five hours of regular CC and five hours of foreign quality. Or 2 1/2 hours of Canadian quality and 5 hours of foreign quality, etc. However, if you produce 5 hours of quality Canadian content you're home free. It's not an insuperable task.

But let's assume the broadcaster has met his 20% requirement for prime time. What then remains to be done in the rest of the schedule time available to him, i.e., the 90 to 95 hours left in his schedule? He has made his 7644 points in prime time but has to reach a total of 48,550. He is thus 40,906 points short of his quota. Let us assume he can neither afford to produce any more CC quality in prime time, nor purchase foreign quality for prime-time use. He must then produce 52 1/2 hours of "one-point" Canadian content programs in off-time per week, on the basis of the 13-week reporting schedule, (i.e. 40,906 ÷ 60).

The 50% and 20% requirements suggested here (requirements I and II) are tentative. Further simulation and actual testing will have to be done before a minimum is established for the whole system. Whatever point percentage is decided upon, however, requirements I and II must be irreducible minimal requirements for the entire Canadian system. Of course, the minimal requirements may be adjusted *upward* in case of richer stations. CBC stations or wealthy private metropolitan stations, for example, might be expected to have higher minima than some private country stations. However, the overall minimum should be established at a percentage which is sufficiently high to ensure both a basically Canadian character to the system and the provision of quality programming in prime time.

A Review Board

The point system outlined here deals with two factors. The fairly simple one of Canadian content (strictly defined), and the extremely complex one of quality. Obviously, judgment of quality will require setting up a Review Board to deal with disputes.

One of the difficulties of the point system is that the broadcaster may want to know if the program he intends to use in his prime-time schedule deserves the plus rating of quality. There would obviously be hazards to evaluate a program before the fact on the basis of a written description or even a preview of a pilot. However, in such cases, the program evaluation branch of the CRTC might indicate a non-binding recommendation to the broadcaster as to his chances of getting a plus point for quality.

Judgments on questions of quality will obviously tend to create conflicts and, in some cases, lead to appeals by the broadcaster. We recommend that such appeals be handled by a Review Board. The Executive Committee of the CRTC itself will be the final arbiter on questions of quality but, in cases of the Review Board's decisions on conflicts, it would be expected that the Commission follow the Review Board's recommendations.

Programs considered to be outstanding, such as those receiving international circulation and acclaim, could receive "bonus points" which may go toward "padding" a broad-

caster's "account" in a kind of "point bank." This may also be a function of the Review Board.

Quality Canadian productions often occur in off-time periods and could also be handled through the "point bank." However, abuse of the point bank could dilute the intention of this system, (which is to provide "quality" programs in the maximum efficiency, or prime-time, period) to such an extent as to make the measure as inefficacious as some of the provisions of the present CC ruling.

We recommend quality content in off time for another kind of recognition: public notice of some kind, or awards. Off-time programs are often produced for special audience targets or are experimental in nature. If points for quality are applied strictly to prime-time programs, this might be an incentive to bring such experimental programs out of the ghettos and into the maximum-efficiency period.

Reassessment of criteria

In our view, the point system will become operative only if a real effort is made to explain it to the broadcaster. It is also of the essence that the criteria for performance evaluation be made public. Care must be taken to explain in all candor that the criteria enunciated are not decreed as infallible or immutable principles, but that they are subject to continuing reappraisal.

Formula for performance

For those who may prefer to deal with the point system with paper and pencil, the following explains a "performance point formula" that helps to calculate point and time requirements (50% overall; 20% in prime time). The formula is: α (P) + β ($\triangle$P) $\geqslant$ .5(P+$\triangle$P) and is explained below [4].

For the purpose of simple calculation we will take 100 hours as a round figure representing a station's accountable* on-air time per week.

Basic unit of time for points is one minute. Assessment period is a quarter (13 weeks) as at present.

Applicability:

One (1) point for Canadian content, strictly defined, throughout the schedule.

One (1) point for quality content in prime time (7:30-11 p.m.)

Where T = non-prime time = 58,990 minutes per quarter.
Where $\triangle$T = prime time = 19,110 minutes per quarter.
$\therefore$ Total time = (T+$\triangle$T) = 78,000 minutes per quarter.

In conversion to the point system, quality Canadian content in prime time receives an extra point in reason of the quality rating. Foreign quality programs receive only one point.

$\therefore$ in converting time units (T) to points (P) you have the following *maximums:*

* Accountable on-air time commences with the earliest scheduled program and ends at midnight, local time.

[1] $P = T$ = 58,890 (maximum possible in off-time).
[2] $\triangle P = 2\triangle T$ = 38,220 (maximum possible in prime-time).
[3] $(P + \triangle P)$ = 97,110 (total maximum possible *points*).

Some percentage of overall maximum possible points to be represented by $\alpha\ (P+\triangle P)$.

Some percentage of prime-time maximum possible points to be represented by $\beta\ (\triangle P)$.

Requirement I is to get a minimum percentage of maximum total possible points [3], say 50%.

Then Requirement 1 = .5 $(P+\triangle P)$.

Requirement II is to get a minimum percentage of maximum total points in prime-time [2], say 20%.

Then Requirement 2 = .2$(\triangle P)$.

However, points acquired by meeting (or exceeding) Requirement II will apply to Requirement I.

Therefore, the performance formula may be stated as follows:

[4] $\alpha\ (P) + \beta\ (\triangle P) \geq .5\ (P + \triangle P)$.

In other words, a percentage of *maximum possible points in off time* [1] plus a percentage of maximum possible points in prime time [2] must not be smaller than 50% of total maximum possible points [3].

In equation [4] the higher β the lower α, and vice versa.

Now, as an example: If station CJOH rates – (exceeding requirement II) – 30% of maximum points in prime time or $.3(\triangle P)$, what will be its required percentage of off-time maximum points to meet requirement I or what will be his $\alpha\ (P)$?

We know that $\beta\ (\triangle P) = .3(38,220)$

$\beta\ (\triangle P) = 11,466.$

Using the formula for performance:

[4] $\alpha\ (P) + \beta(\triangle P) \geq .5\,(P + \triangle P)$, we get:

$$\alpha(P) + 11466 \geq .5(P + \triangle P)$$

or

$$\alpha(P) + 11466 \geq .5(97,110)$$

or

$$\alpha(P) + 11466 \geq 48,555$$

or

$$\alpha(P) = 48555 - 11466 = 37089$$

$$\therefore \alpha = \frac{37089}{P} = \frac{37089}{58990}$$

$$\therefore \alpha\ (P) = .63(58990) = 37164.$$

Since P = T in terms of time, CJOH must provide 37164 mins. or 619 hours/qrtr, or 48 hours per week of CC in its off-time schedule.

Rough calculations may be made on the basis of the schedules that follow.

O – OPTION
A AVAILABLE
L – LIMITED
C – COMMERCIAL
** – COLOR

MID-SEPTEMBER TO MID-JUNE 1968
WEEKLY PROGRAM SCHEDULE

Draft 6

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10:00 a.m.		SCHOOLS (O)					
10:30		FRIENDLY GIANT (O) CHEZ HELENE (O)					
11:00		BUTTERNUT SQUARE OR MR. DRESS-UP (A)					
11:30		PICK OF THE WEEK (CANADIAN REPEATS) (A)					
11:55		NEWS (A)					
12:00		LOCAL					
12:30		** SEARCH FOR TOMORROW (L) (C) GUIDING LIGHT (L) (C)					
1:00 p.m.		LOCAL					
1:30	C/CALENDAR (O)	** AS THE WORLD TURNS (L) (C)					
2:00	** VANCOUVER VARIETY (A)	** LOVE IS A MANY SPLENDID THING (A)					
2:30	COUNTERPOINT (A)	LOCAL					SPORTS
3:00	MUSIC EXCHANGE (A)	TAKE THIRTY (O)					
3:30	TBA (A)	** EDGE OF NIGHT (O) (C)					(O)
4:00	REVOLUTION PLUS 50 (O)	** BONNIE PRUDEN (O)					SPORTS
4:30	TOMORROW (O)	** FOREST RANGERS (O)	BARNEY BOOMER (O)	BARNEY BOOMER (O)	BARNEY BOOMER (O)	BARNEY BOOMER (O)	(A)
5:00	CHRISTIAN MAGAZINE / NEWS (O)	ROCKET ROBIN HOOD (L)	** FRANKENSTEIN (L)	ZORRO (A)	** GENTLE BEN (L)	** SHAZZAM (L)	** MOBY DICK (O)
5:30	HYMN SING (A)	LET'S GO (A)					** BUGS BUNNY (C) (O)
6:00	** WALT DISNEY (C)(L)	LOCAL					THIS LAND OF OURS (A)
6:30		LOCAL NEWS (L)					REG. VARIETY (A) NEWS (L)
7:00	** GREEN ACRES (C)(O)	LOCAL					** BEVERLY HILLBILLIES (O)
7:30	** CANADIAN PANEL (C)(O)	** DON MESSER (C)(O)	LOCAL	** MOTHERS-IN-LAW (C)(L)	** ACCIDENTAL FAMILY (C)(L)	LOCAL	** THE HIGH CHAPARRAL (L)
8:00	** ED SULLIVAN (C)(O)	** DANNY THOMAS PLUS CANADIAN (4 VAR. SPECIALS 4 WAYNE & SHUSTER) (C)(O)	** RED SKELTON (C)(O)	** MISSION IMPOSSIBLE (O)	** HOGAN'S HEROES (C)(O)	** GET SMART (C)(O)	
8:30				** PLUS 7 CONCERTS (C)	** TELESCOPE (C)(O)	** T. HUNTER (C)(O)	** N.H.L. (C) (O)
9:00	** BONANZA (C)(O)	** FRONT PAGE (C)(O)	** CBC DRAMA (10 HATCH'S 10 WOJECK'S) (C)(O)	** 20 MILLION QUESTIONS & POLITICAL (O)	** MAN FROM U.N.C.L.E. (C)(O)	** MOVIES	
9:30		** DUNDEE AND THE CULHANE (C)(O)		FESTIVAL			
10:00	PUBLIC AFFAIRS (O)		NEWSMAGAZINE (O)		** DRAGNET (C)(L)		** IN PERSON (C) (O)
10:30		LOCAL	PUBLIC EYE (O)	(O)	** THE NORTH & MAN AT THE CENTRE (L)	(C)(L)	SPORTS (C) (O)
11:00	NEWS (O)						
11:19		VIEWPOINT					

NFL

NORMAL WEEKLY SCHEDULE – FRENCH PROGRAMMING

QUARTER: Third YEAR: 1967/68 FRENCH NETWORK

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:00							
9:00							
10:00	COURS UNIVERSITAIRES 5A-L	ROMAN DE LA SCIENCE 13-A M. SURPRISE ★★ 7-E	TELEVISION SCOLAIRE 5A-L M. SURPRISE ★★ 7-E	TELEVISION SCOLAIRE 5A-L M. SURPRISE ★★ 7-E	TELEVISION SCOLAIRE 5A-L M. SURPRISE ★★ 7-E	ROMAN DE LA SCIENCE 13-A M. SURPRISE 7-E	COURS UNIVERSITAIRES 5A-L
11:00	COURS UNIVERSITAIRES 5A-L	SOURIS VERTE 5B-L CORSAIRE DE LA REINE 7-E	SOURIS VERTE 5B-L HISTOIRES VRAIES 7-RFN	SOURIS VERTE 5B-L L'AVENTURIER DES MERS 7-E	SOURIS VERTE 5B-L UN COIN DE FRANCE ★★ 7-E MASQUES,... DE VENICE ★★ 7-E	SOURIS VERTE 5B-L GRANDES CHASSES ET PECHES ★★ 7-E	COURS UNIVERSITAIRES 5A-L
12:00	JOUR DU SEIGNEUR 4-L	CINEMA	CINEMA	CINEMA	CINEMA	CINEMA	TOUR DE TERRE 5B-L PEPINOT 7-L
13:00	LECTURE POUR TOUS 4-L PANORAMA CHRETIEN 4-L	★ 7-E 7-RFN TELEJOURNAL 1-L CINEFEUILLETON 7-E 7-RFN	★ 7-E 7-RFN TELEJOURNAL 1-L CINEFEUILLETON 7-E 7-RFN	★ 7-E 7-RFN TELEJOURNAL 1-L CINEFEUILLETON 7-E 7-RFN	★ 7-E 7-RFN TELEJOURNAL 1-L CINEFEUILLETON 7-E 7-RFN	★ 7-E 7-RFN TELEJOURNAL 1-L CINEFEUILLETON 7-E 7-RFN	★★ HISTOIRE D'UNE VILLE 3-A TENNIS ★★ 14-L
14:00	LES TRAVAUX ET LES JOURS 5B-L	CINEMA	CINEMA	CINEMA	CINEMA	CINEMA	QUATRE SAISONS 5B-L
15:00	FOOTBALL AMERICAIN	★ 7-E 7-RFN FEMME D'AUJOURD'HUI 5B-L	★ 7-E 7-RFN FEMME D'AUJOURD'HUI 5B-L	★ 7-E 7-RFN FEMME D'AUJOURD'HUI 5B-L	★ 7-E 7-RFN FEMME D'AUJOURD'HUI 5B-L	★ 7-E 7-RFN FEMME D'AUJOURD'HUI 5B-L	FOOTBALL CANADIEN
16:00	★★ 14-LFN	★★ BOBINO 7-L	★★ BOBINO 7-L	★★ BOBINO 7-L	★★ BOBINO 7-L	★★ BOBINO 7-L	★★ 14-L
17:00	ECHOS DU SPORT 14-L	BOITE A SURPRISES 7-L	BOITE A SURPRISES 7-L	BOITE A SURPRISES 7-L	BOITE A SURPRISES 7-L	BOITE A SURPRISES 7-L	ECHOS DU SPORT 14-L
18:00	DIALOGUE 4-L HEURE DES QUILLES	★★ LINUS 7-RFN LES HOMMES DE L'ESPACE 7-RFN JEUNESSE OBLIGE 6B-L	★★ CADETS DE LA FORET 7-C LA VIE QUI BAT ★★ 5B-L JEUNESSE OBLIGE 10-L	★★ ROBIN-FUSEE 7-C ULTRA MAN ★★ 7-RFN JEUNESSE OBLIGE 6B-L	THIERRY LA FRONDE 7-E BIDULE DE TARMACADAM 7-L JEUNESSE OBLIGE 6B-L	ROCKET BELLES OREILLES 7-RFN ★★ SKIPPY LE KANGOUROU 7-RFN JEUNESSE OBLIGE 6B-L	CINEMA ★ 7-E 7-RFN
	14-L N.DU SPORT 14-L	N.DU SPORT 14-L	N.DU SPORT 14-L	N.DU SPORT 14-L	N.DU SPORT 14-L	N.DU SPORT 14-L	
	TELEJOURNAL 1-L	TELEJOURNAL 1-L	TELEJOURNAL 1-L	TELEJOURNAL 1-L	TELEJOURNAL 1-L	TELEJOURNAL 1-L	TELEJOURNAL 1-L
19:00	★★ ATOME ET GALAXIES 13-L WALT DISNEY PRESENTE	AUJOURD'HUI 3-L ★★ JINNY 7-RFN	AUJOURD'HUI 3-L LES GLOBE-TROTTERS ★★ 7-E	AUJOURD'HUI 3-L A GUICHET FERME 6B-L	AUJOURD'HUI 3-L CHEVALIERS DU CIEL ★★ 7-E	AUJOURD'HUI 3-L AGE TENDRE 6B-L	LANGUE VIVANTE 5B-L PERDUS L'ESPACE
20:00	★★ 7-RFN	LES BELLES HISTOIRES ★★ 7-L	MISSION IMPOSSIBLE ★★ 7-RFN	D'IBERVILLE ★★ 7-L	A LA SECONDE 8-L		7-RFN COMMANDO DU DESERT ★★ 7-RFN
21:00	LES BEAUX DIMANCHES	LE PRISONNIER	RUE DES PIGNONS ★★ 7-L MOI ET L'AUTRE ★★ 7-L	LA SOIREE DU HOCKEY	CHER ONCLE BILL ★★ 7-RFN ESPIONS ET BRIGANDS 7-E	PREMIER CHOIX	LA SOIREE DU HOCKEY
22:00	10-VAR 7-VAR 9-VAR ★★	★★ 7-E		★★ 14-L		★ 7-RFN	★★ 14-L
	VIVRE EN CE PAYS ★★ 3-L ENVERS DES HOMMES 3-L	LE SEL DE LA SEMAINE 3-L	TOUS POUR UN 8-L CAMERA '67 1-L	LES CAILLOUX 6B-L TELEJOURNAL 1-L	TIREZ AU CLAIR 3-L	CANADA-EXPRESS ★★ 5B-L AFFAIRES DE L'ETAT ★★ 3-L	LES COUCHE TARD ★★ 6B-L
23:00	TELEJOURNAL 1-L SPORT DIMANCHE 14-L	TELEJOURNAL 1-L SUPP.REGIONAL 1-L SPORT 14-L	TELEJOURNAL 1-L SUPP.REGIONAL 1-L SPORT 14-L	SUPP.REGIONAL 1-L SPORT 14-L	TELEJOURNAL 1-L SUPP.REGIONAL 1-L SPORT 14-L	TELEJOURNAL 1-L SUPP.REGIONAL 1-L SPORT 14-L	TELEJOURNAL 1-L SPORT 14-L
24:00	D'HIER A DEMAIN ★ 7-E 7-RFN	CINEMA	CINE-CLUB	SAUVE QUI PEUT ★★ 7-RFN	CINEMA	CINEMA	CINEMA
1:00		★ 7-E 7-RFN	★ 7-E 7-RFN		★ 7-E 7-RFN	★ 7-E 7-RFN	★ 7-E 7-RFN
2:00							

TEMP. 0.355 (8/67)

★ – OCCASIONAL COLOR ★★ – COLOR

MONTREAL ORIGINATIONS:

MAX: 8:15	6:25	7:25	7:40	6:55	5:25	10:00
MIN: 6:15	6:25	7:25	7:40	5:55	5:25	9:30

TOTAL WEEKLY Maximum 52 hrs 05 min.
Minimum 48 hrs 35 min.

CTV The Color Network

Program schedule 1967-68

TIME	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
7.00 - 7.30							
7.30 - 8.00							
8.00 - 8.30							
8.30 - 9.00		UNIVERSITY OF THE AIR					
9.00 - 9.30		ROMPER ROOM					
9.30 - 10.00		MR. AND MRS.					
10.00 - 10.30							THE BUDDIES
10.30 - 11.00							BATFINK □
11.00 - 11.30							SPIDERMAN □
11.30 - 12.00							BEATLES □
12.00 - 12.30							
12.30 - 1.00							
1.00 - 1.30	SPECTRUM						
1.30 - 2.00	QUESTION PERIOD						
2.00 - 2.30							
2.30 - 3.00		PEOPLE IN CONFLICT □					
3.00 - 3.30		MAGISTRATES COURT □					
3.30 - 4.00		IT'S YOUR MOVE □					
4.00 - 4.30							AFTER FOUR
4.30 - 5.00	SUNDAY SOCCER SPECIAL □						WIDE WORLD OF SPORTS □
5.00 - 5.30							
5.30 - 6.00							
6.00 - 6.30							
6.30 - 7.00							
7.00 - 7.30	MONKEES □	2nd 100 YRS.	BATMAN		FLYING NUN	OFF TO SEE THE WIZARD	JACKIE GLEASON □
7.30 - 8.00	FBI □	LUCY	JERRY LEWIS		STAR TREK		
8.00 - 8.30		BEWITCHED □				MOVIES	MOVIES
8.30 - 9.00	JEANNIE □	FAMILY AFFAIR □	IRONSIDE □	HOCKEY (23 GAMES)	IT'S HAPPENING □		
9.00 - 9.30	SMOTHERS BROTHERS	COUNTRY MUSIC HALL □			DEAN MARTIN □		
9.30 - 10.00		I SPY □	PIG N' WHISTLE □				
10.00 - 10.30	W5 □		THE PRISONER □		MANNIX	BIG VALLEY □	GARRISON'S GORILLAS
10.30 - 11.00		CANADA: 101 □		SPORTS HOT SEAT			
11.00 - 11.18	CTV NATIONAL NEWS □						
11.40	CROSSFIRE!						

□ NETWORK SALES TIME PROGRAMS

PROGRAM SCHEDULE 1967-68

EFFECTIVE SEPTEMBER 4, 1967

CHCH TV

● ULTRACOLOR

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TIME
6:30	ONTARIO NEWS — FIRST EDITION ●							7:00
							EN FRANCE	7:30
8:00	SCHNITZEL HOUSE ●					SCHNITZEL HOUSE ●	THE LIVING WORD / SACRED HEART ●	8:00
8:30							FATHER MEEHAN ●	8:30
9:00	ED ALLEN SHOW ●					ONTARIO EDUCATIONAL	CATHEDRAL CHIMES	9:00
9:30	ONTARIO EDUCATIONAL							9:30
10:00	MORNING MOVIE ●					ED ALLEN ●	ITALIAN JOURNAL	
10:30						HOBBY TIME ●		11:00
11:00							OHA ● JR. A HOCKEY	
11:30	MARRIAGE CONFIDENTIAL					META (Education)		12:00
12:00	THE LITTLE PEOPLE							12:30
12:30	PHOTO FINISH					OUTDOORS UNLIMITED	CONTINENTAL MINIATURE	1:00
1:00	MIKE DOUGLAS ●					FLYING FISHERMAN ●	MEMBER OF PARLIAMENT	1:30
1:30						WRESTLING ●	THIS SPACE AGE	2:00
2:00							COLLEGE HIGHLIGHTS ●	2:30
2:30	PERRY MASON					MOMENT OF TRUTH	MOMENT OF TRUTH	3:00
3:00								3:30
3:30	THE BULLWINKLE SHOW					THE LITTLE PEOPLE	LITTLEST HOBO	4:00
4:00	SUPER HEROES ●					SPOTLITE ON—	MY FAVORITE MARTIAN ●	4:30
4:30	GILLIGAN'S ISLAND ●	MY MOTHER THE CAR ●	F TROOP ●	IT'S ABOUT TIME ●	GILLIGAN'S ISLAND ●	DENNIS THE MENACE	TINY TALENT TIME ●	5:00
5:00	MAYA ●	COMBAT	THE HERO ●	JERICHO ●	PLEASE DON'T EAT THE DAISIES ●	ZORRO	GENTLE BEN ●	5:30
5:30			PHYLLIS DILLER ●		MY 3 SONS ●	LITTLEST HOBO	LOST IN SPACE ●	6:00
6:00	PIERRE BERTON					SUPER HEROES ●		6:30
6:30	RAT PATROL ●	DAKTARI ●	HE & SHE ●	MOTHERS-IN-LAW ●	PETTICOAT JUNCTION ●	CANADIAN COLLEGE SPORTS ●	THE HIGH CHAPARRAL ●	7:00
7:00	MAN FROM U.N.C.L.E. ●		DISNEYLAND ●	THAT GIRL ●	TARZAN ●			7:30
7:30		CIMARRON STRIP ●		OHA ● JR. A HOCKEY			SUNDAY MOVIE SPECIAL ●	8:00
8:00	MONDAY MOVIE SPECIAL ●		WEDNESDAY MOVIE SPECIAL ●		ACCIDENTAL FAMILY ●	COUNTRY CLUB ●		8:30
8:30		UNDER ATTACK			RUN FOR YOUR LIFE ●	SEAWAY		9:00
9:00					DRAGNET '67 ●	THE SAINT ●		9:30
9:30								10:00
10:00	MERV GRIFFIN SHOW ●						PEYTON PLACE ●	10:30
10:30								11:00
11:00	NEWS					SATURDAY MOVIE SPECIAL ●	NEWS ●	11:30
11:10	PIERRE BERTON							12:00
11:40	HOT LINE with Tom Charrington ●			THURSDAY LATE MOVIE ●	FRIDAY LATE MOVIE ●		GREAT MUSIC	12:30
12:30	MYSTERY THEATRE						SPECTRUM	1:00
1:00	NEWS							

GO WITH THE LEADER IN 67-68

Reach Plans Orbits Super Spots

The COLOURFUL WORLD of FRENCH MONTREAL



CFTM-TV • MONTREAL

1967-1968

CFTM-TV MONTREAL 10 HORAIRE

	DIMANCHE Sunday	LUNDI Monday	MARDI Tuesday	MERCREDI Wednesday	JEUDI Thursday	VENDREDI Friday	SAMEDI Saturday	
7:30		LES P'TITS BONSHOMMES (Cartoons)						7:30
7:45		METRO MATIN (Breakfast Show)						7:45
8:45		36-24-36 (Physical Fitness)					LES P'TITS BONSHOMMES (Cartoons)	8:45
9:00		TOAST ET CAFE (Breakfast Show)					TELE-BONBONS (Kindergarten)	9:00
9:30	Dernier Recours (Lock-up)							
0:00		VOIX DE FEMMES (Women's Programme)					LA CABANE A MIDAS (Children's Programme)	10:00
0:35	Regards sur le monde 50% (Documentary)	SOINS DE BEAUTE (Beauty hints)						10:35
0:45		ECOLE DU BONHEUR (Humorous Sketches)						10:45
1:00	BON DIMANCHE (Disc Jockey)	VOIX DE FEMMES (Women's Programme)					ROULOTTE DU GROS BILL (Children's Programme)	11:00
1:30		ETERNEL AMOUR (Serialized Love Stories)						11:30
2:00	NOUVELLE EDITION (Religion)	NOUVELLES (News)					HOMME A LA CARABINE (Rifleman)	12:00
2:15		CINE-ROMAN (Serialized Feature Films)						12:15
2:30	COIN DU DISQUE (Record Review)	CINEMA (Movie)					CINE SAMEDI (Movie)	12:30
1:00	HOMMES DE L'AVENIR (Current Events)							1:00
1:30	CINE DIMANCHE (Movie)							1:30
2:00		CINEMA (Movie)						2:00
3:15							EDUCATION	3:15
3:30	TELE-QUILLE (Bowling)	DEUX FONT LA PAIRE (Game)	A VOUS DE JOUER (Game Show)				3 MOUSQUETAIRES (The 3 Musketeers)	3:30
4:00		FURIE (Fury)	MONTE CRISTO	MOHICANS	CHAMPION	FUSEE XL 5 (Fireball)	SUR LE MATELAS (Wrestling)	4:00
4:30	C'EST VOTRE AFFAIRE (Education)	ZOO DU CAPITAINE (Children's Show)						4:30
5:00							RAMPE SPORTIVE (Sports)	5:00
5:30	SUR LA SELLETTE (Hot Seat)	SUPER HEROES	MARINE BOY	ZORRO	JESSE JAMES	SUPER HEROES	C'est Arrivé Cette Semaine	5:30
6:00								6:00

1967-1968 SCHEDULE

SUR PL 'UNE STATION
ON TWO OR MORE STATIONS

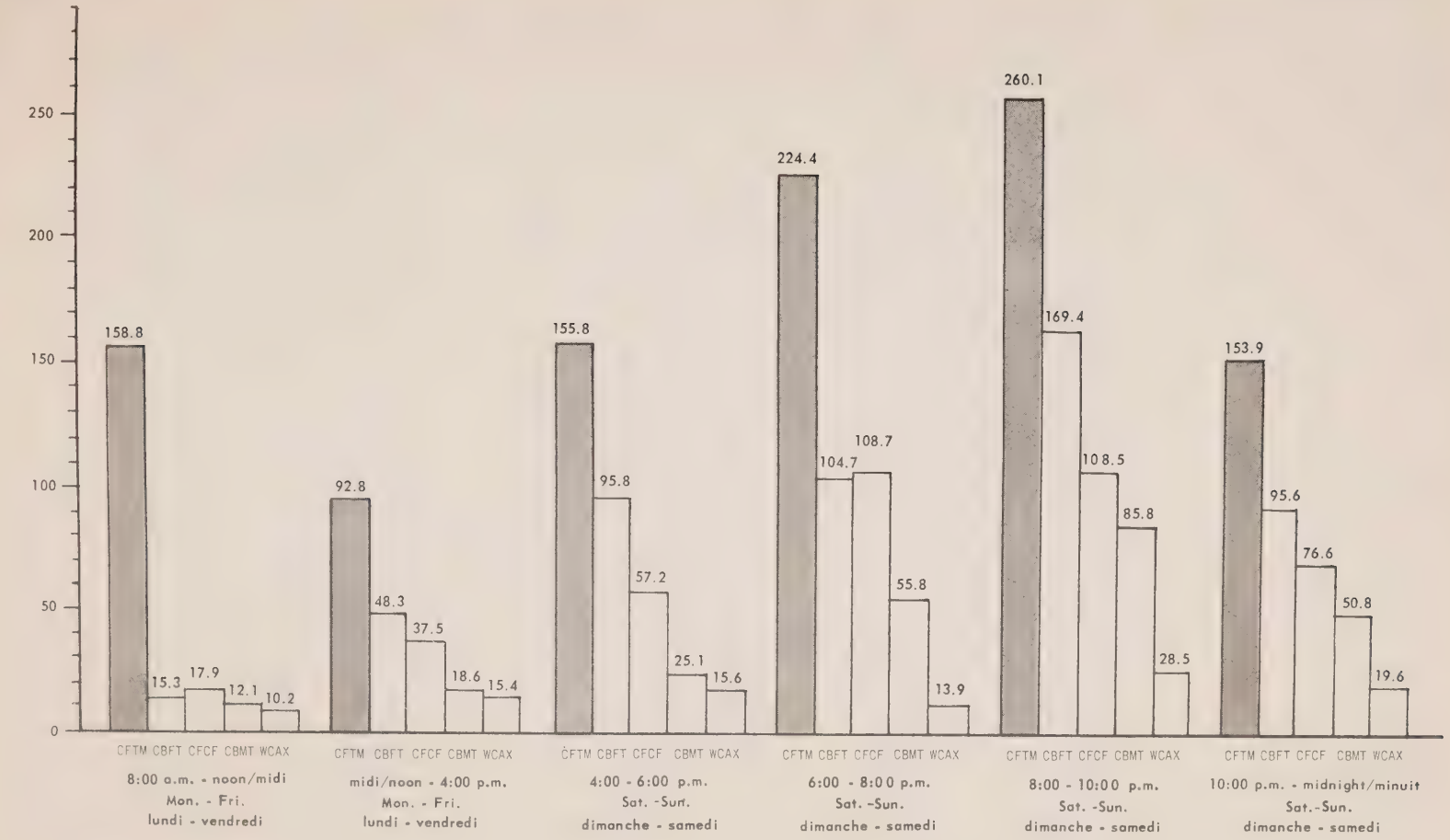
	DIMANCHE Sunday	LUNDI Monday	MARDI Tuesday	MERCREDI Wednesday	JEUDI Thursday	VENDREDI Friday	SAMEDI Saturday
6:00	CAISSE BONI (Quiz)	TELE METRO (Music - Interviews - Skits)					TERRES DES JEUNES (Forum)
6:30	MUSIC-HALL DES JEUNES (Variety)						
7:00	LE VIRGINIEN (The Virginian)	DERNIERE HEURE (News)					JEUNESSE D'AUJOURD'HUI (Teenage Show)
7:15		TELE-METRO					
7:30		AU DELA DU REEL (Outer Limits)	L'HOMME A LA VALISE (Man in a Suitcase)	LE FUGITIF (The Fugitive)	UN PEU BEAUCOUP (Quiz)	EN PREMIERE (Movie)	
8:00					Mon Martien Favori (My Favorite Martian)		LES ARPENTS VERTS (Green Acres)
8:30	CHANSONS A VENDRE (Musical)	SORCIERE BIEN-AIMEE (Bewitched)	CRE BASILE (Comedy)	REAL GIGUERE (Variety)	CINEMA KRAFT (Movie) 50%		GRANDS SPECTACLES (Movie)
9:00	SAUVE QUI PEUT (Run for your Life)	LECOQ & FILS (Variety)	CLAUDE BLANCHARD (Variety)			ECOLE DU BONHEUR (Humorous Sketches)	
9:15							
9:30		Formi Formidable (Musical)	PETER GUNN	LA GRANDE VALLEE (Big Valley)		ADAM ou EVE (Adam or Eve)	
10:00	Histoire d'une Etoile (Spotlight on a star)	LES 3 CLOCHES (Comedy)	PLAZA FORTUNE (Quiz)		SECRET BIEN GARDE (Quiz)	M. BANCO (Quiz)	
10:30	AU BOUT DU MONDE (Musical)	Venez donc chez moi (Person-to person)		DEUX PIANOS (Musical)	PERE GEDEON (Comedy)	Toute la ville en parle (Talk of the Town)	
10:45	DERNIERE HEURE (News)						
11:00	LA RONDE DES SPORTS (Sport News)						
11:15	FRANC PARLER (Frankly Speaking)	CINEMA (Movie)					
12:15	CINEMA (Movie)						
12:45		DERNIERE EDITION (News)					

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Part 5

Techniques of performance evaluation

The present sources of performance information have been developed empirically and sporadically over the years since 1958. The main core of these sources are: logs, station history, briefs and hearings on applications for license and renewal of license, questionnaires, financial reports, and general correspondance with stations. Even at present, the BBG staff is hard put to process all the information it receives from those sources. One of the reasons is that the Board doesn't know what kind of information it really wants.

We have indicated above that the emphasis of the CRTC should be on the search for and promotion of quality, commensurate with the station's stated intentions, means, and audience, and according to criteria developed and kept sensitive by continuing research. These principles must be applied to existing techniques as well as inspire new ones.

Logs

It is clear that the unreliability of present logs and the difficulties of coding and decoding require a more sensitive system of categories with simplified logs.

In fact, were it not that the present station logs are doubtful sources of accurate material, the *quantity* of information they contain far surpasses the BBG's present capacity to ingest and digest them usefully. With the introduction of a computer-based information system, we recommend that combinations of the *categories* outlined in Section 2 of this chapter be worked out and that logsheets be designed so that they may fit the capacities of the *MI* System. All in all, there must be relatively less dependence than in the past placed on this source of information for evaluation.

Monitoring

This is obviously the area of performance evaluation that needs developing. The activity serves two purposes: to check the accuracy of the station's reporting and to keep the evaluation system sensitive to change and to the reality of broadcast performance. Historically there has been no BBG monitoring of stations to speak of – except for, perhaps, after-the-fact scandal monitoring or occasional Canadian content or commercial watchdog monitoring. One of the unfortunate features of the present BBG operation is the non-existence of adequate monitoring facilities.

We recommend that a statistically reliable monitoring system be worked out and made the pillar of performance evaluation techniques. This obviously requires setting up a monitoring centre equipped with recording equipment and other aids such as Polaroid cameras, etc. The broadcasting authority must, at least, have the facilities to receive and

record at any time (the smallest station can) any feed it may require. It must also be equipped to *use* the media to keep in touch with broadcasters in varied ways. At present, the BBG, *in toto,* or even its executive, meets some of the broadcasters some of the time. When the CRTC has put into motion some or all of the recommendations contained in this report, when its regional offices will have established a daily flow of information and contact between the broadcasters and the authority's administration, then it is likely that *more complex problems than now exist will arise,* requiring that either the executive or the whole CRTC be placed in contact with the broadcasters more frequently than is now the case. It is reasonable to assume that new ventures will create complications which, in themselves, are not to be feared: to be responsive, the broadcasting authority's nervous system must indeed be able to handle more complex functions. In the light of that, it would be reasonable to assume that occasional closed-circuit conferences between the CRTC and the broadcasters would take place via either radio or TV special fax, requiring on the premises (modest) broadcasting studio facilities, microwave link, etc.

Profiles

Broadcast performance evaluation requires new methods. Broadcasters achieve innovations which, if not readily discernible on the screen by an everyday monitor, are nonetheless, effectively, new departures which may become breakthroughs in the art of broadcasting. Often, these innovations are in areas not directly connected with programs. Personnel administration, public relations, technical innovations, media control are some areas where profiles should bring back relevant performance data which would otherwise be difficult to obtain. Moreover, profiles should have the effect of keeping the broadcasting authority alert to evolving operational methods, expressive forms, content trends in broadcasting and in parabroadcasting activities. (Evidence of the effectiveness of such a method is given in the analysis of the profiles which follows this chapter.)

Questionnaires

For special aspects of a station's operation and even for general performance summaries, questionnaires are a useful method. First of all they could constitute a vehicle for the broadcaster's expression of his general pattern of operation in a more desirable, overall form than the daily logs. Cheating on commercials one day may be a BBG sin but, if it happens that the station operates in a poor market which spends the biggest part of its media advertising money at Christmas and Easter, limits on commercials might be stretched in the light of the station's overall compliance with the rules at other times.

General program performance patterns could also be checked by this method. They could also constitute a crosscheck of other data such as logs.

We recommend that few but well selected questionnaires be instituted, preferably on a regularized basis and with a clear view of the information required.

Public hearings

Public hearings and direct formal contact with the Board often bring out the best intentions of the broadcasters and an overall picture of what is a station's capacity in any given community. Direct questioning about past performance is very useful and should be

retreived for the purpose of re-evaluating criteria. It is difficult to make specific recommendations in this area other than to suggest that the practice, which now exists, be continued and that ways be stated to use the information functionally. The MIS, of course, will be central in organizing this and other suggested techniques.

Surveys of stations and audiences

The validity of systematic surveys is recognized by broadcasters, advertisers and sociologists as a method of getting at realities that are difficult to assess without clear scientific methods. The shortcomings of audience surveys, as a broadcasting Bible, is that they are devised for the practitioner's specific areas of concern. It is obvious that the ratings surveys are designed to maximize knowledge of audience counts so as to set advertizing rates and, as such, are useful sources. They also give general information of some validity. However, the CRTC will undoubtedly require other kinds of information both on stations and audiences. Surveys on effects of programs, on public expectations, on patterns of network use of program material and on development of program services in Canada, are some areas where very few scientific surveys are done.

Outside surveys

All sources of outside surveys should be collected and examined by the CRTC. This is a straightforward recommendation that requires no further elaboration here.

New techniques

It is obvious that new techniques of performance evaluation should be devised and experimented with. Profiles, the point system and a monitoring system as suggested in this chapter are some such techniques. The performance evaluation system as proposed will suggest new ones when in operation.

Part 6

Administration of the performance evaluation system

By administration of the PES we mean the personnel and services employed by the CRTC for that purpose, and the Commission itself. This brief section is included in order to suggest the principal organic process of performance evaluation as it may affect key areas of CRTC staff. These are, principally:

- The regional CRTC representative.
- The CRTC personnel attached to the central office, principally of the programming division; and the personnel responsible for running the computer-based Management Information Service.
- The Point System Review Board.
- The Commission itself.

• The regional representative

Since the goals of the proposed system are to evaluate performance contextually, and to *discover and promote excellence*, the role of the CRTC's regional representative in respect to performance evaluation is clear.

Among other things, his continuing contact with broadcasters will enable him to advise the PES on contextual information, to watch for signs of performance excellence and to direct assistance and information to the stations.

In brief, the regional representative will be responsible for informing the Commission about individual stations and communities, and explaining the Commission's policies, regulations and actions to the station and its community, and carrying out the Commission's orientation programs in the field.

After a suitable training period, the regional representative will be expected to:

(a) visit systematically and regularly each manned broadcasting station within his region;

(b) inform himself and the CRTC of the particular sound and style of each station, estimate its vitality, originality and quality, its effectiveness within and relation to its community, and any other factors which cannot be established by statistics, log reports and occasional monitoring;

(c) ensure that all stations are familiar with the CRTC'S regulations and procedures; and, where necessary, encourage stations to improve their control procedure;

(d) develop a knowledge of local and regional program resources;

(e) develop and maintain close relations with local and regional organizations, service and professional, to ensure that the CRTC'S policies are appreciated within the community, and that the community's concerns are appreciated by the CRTC and by the stations. This role is particularly important in view of the fact that the idea of regional broadcasting councils has not been retained;

(f) evaluate the effectiveness of new policies on the stations and their communities; analyse and report on the problems they pose;

(g) be knowledgeable about all applications within his region and obtain all important information pertaining to these applications;

(h) attend regional public hearings and assist in arranging for these.

• The Management Information System

The central administration of PES will obviously revolve around the Management Information System of the CRTC. As suggested in an early report setting out the plans of MIS, a difficulty of the present system is the great volume of incoming data. It is anticipated that much improved exploitation of data will be possible with a computer-based system and a centralized data bank.

• The Point System Review Board

Assuming that the administration of the point system, as it concerns the CRTC'S staff and its varied services, is taken care of in general terms in the above reference to the MIS and to central office staff, it must be remembered that the Point System Review Board referred to in this chapter will be a new element in the process of performance evaluation. Administration plans for the performance evaluation system must take that factor into account.

The Review Board will be called upon to pass on appeals by broadcasters on questions of quality. The committee did not discuss this question further than to suggest its creation. The Review Board's terms of reference will have to be drawn up by the CRTC.

• The Commission

The CRTC will become in itself much more closely linked with the performance evaluation system. Decisions on quality content, interpretation of new categories, relations with broadcasters at "profile time," etc. will require the Commission to be actively involved in the current issues raised by the performance evaluation system.

Part 7
Recommendations

Goals

This committee recommends that the evaluation of performance be based on the goals outlined in the first part of this chapter and stated as: "To evaluate the performance of broadcasting operations, a) *individually*, in respect to: b) context, c) promise of performance, d) classes and e) conditions of license, and f) to discover and promote excellence in Canadian broadcasting."

Categories

This committee recognizes that the present category system is a useful "content" system and should be maintained. However, other types of categories should be introduced in conjunction with the present system in order to reflect more adequately the forms, broadcasting intentions and other characteristics of broadcast programming.

In consequence the committee recommends that:

(a) the categories outlined in the first diagram (p. 32) be used as a basis for designing a new log, questionnaires and monitoring checklists to be used in conjunction with the point system outlined in Part III (b) of this chapter;

(b) these categories be tested experimentally by a group of stations chosen by class of license, as described above;

(c) longer-term and continuing studies be carried out in the light of the second and third levels of observation, in order to get at a more meaningful view of processes, and to reassess criteria of performance evaluation on a continuing basis;

(d) a major effort of communicating clearly to the broadcasters, and explaining new categories and criteria, be made;

(e) categories be tailored for different media, i.e. AM/FM radio, TV, etc.

Canadian content

This committee has examined the present Canadian content rulings and recognizes the validity of that principle which is reiterated in the new Broadcasting Act. However, we feel that the original definition of Canadian content and the application of former rulings have been disappointing.

In consequence the committee recommends:

(a) That Canadian content be defined as that material which primarily serves demonstrably Canadian purposes. In this context, two categories may be discerned:

  (i) Program material using a preponderance of Canadian talent, equipment, geographical location and/or funds that shall (automatically) be deemed to be Canadian.

  (ii) Program material arising from Canadian initiatives by virtue of original conception, commission or special-purpose request which, at the discretion of the CRTC, *may* be deemed to be Canadian content.

(b) That a point system be established to replace present Canadian content regulations. This point system includes quality foreign programs as eligible for points in prime time as defined in this chapter.

(c) That present percentage requirements be changed from percentages of schedule *time* to percentages of *points,* as outlined in the description of the point system, i.e. 50% of maximum total points for the overall schedule and 20% of maximum total points in prime time.

  (NOTE: These percentages appear to be valid on the basis of a rough simulation. We urge more through simulation before minimum requirements are established.)

(d) That the minimal requirements be made adjustable upward in cases of broadcasting operations deemed able to exceed minimal requirements.

(e) That the Executive Committee of the CRTC be the final judge on questions of quality content but that a Review Board be established to hear appeals and make recommendations to the CRTC in cases of conflict.

(f) That "quality in off time" be rewarded by awards or other kinds of public recognition.

(g) That a "point bank" be instituted for exceptional cases, as outlined in the description of the point system.

(h) That all criteria for judging "quality" programs be made clear and published; and that it be made clear that criteria are subject to continuing reappraisal.

Techniques

This committee recognizes that the techniques to be used to gather information regarding performance will be processed by the Management Information Service now being set up. The CRTC, however, should spell out the nature of the information and indicate specific techniques.

In consequence this committee recommends:

(a) That the present log system be revamped to include workable combinations of the categories of the first level.

(b) That categories of the second level be instituted in other techniques of observation such as:

(i) *Moninoting.* We recommend that a statistically reliable monitoring system be worked out and made the pillar of performance evaluation techniques. This obviously requires setting up a monitoring centre. The broadcasting authority must, at least, have the facilities to receive and record at any time (the smallest station can) any feed it may require. It must also be equipped to use the media, to keep in touch with broadcasters in varied ways. It would, for example, be useful to be visually and orally in touch with stations (and they with the Commission) in cases of new departures in CRTC policy and other matters. We therefore recommend that the CRTC install its own (modest) broadcast studios for closed-circuit use.

(ii) *Questionnaires.* We recommend that few, but well selected, questionnaires be prepared preferably for regular use and with a clear view of the information required.

(iii) *Profiles.* We recommend that profiles of broadcasting stations be commissioned along the lines indicated in chapter 3 (Book I) of this report.

(c) That the principles of performance evaluation outlined in this chapter be applied to public hearings, when applicable, and that transcripts of hearings be reviewed by staff in order to continually reasses and "de-bug" the system.

(d) That the CRTC consider making use, in a more functional way than it does now, of existing surveys on broadcasting as a way to supplement its evaluation tools. Audience-survey results, for example, may be tested against the CRTC's own criteria. In special cases, the Commission may consider it useful to institute its own surveys.

(e) That the staff of the CRTC constantly examine and study the usefulness of other techniques of evaluation, and work at developing new ones.

Administration

We have no formal recommendation regarding the administration of the performance evaluation system. However, we should like to point out that to be successful, new elements and a new division of labor will have to be instituted to administer the system. Until now, performance evaluation has been the province, mainly, of the Program Research Branch of the BBG. In the future, the Regional Representative, the Management Information System, the Point System Review Board, and the Executive Committee of the CRTC itself will have to be more functionally connected to performance evaluation.

Awareness

The performance evaluation system is based, largely, on the provision of choice as a way to develop awareness. Consequently we recommend:

(a) That the CRTC support actively the principle of providing standard alternative service in all areas of the country and that this principle guide it in granting CATV licenses.

(b) That the CRTC support the principle of providing alternative-*language* broadcasting where population figures warrant it. Generally, this committee is in accord with the recommendations of the Bilingualism and Biculturalism Commission's report regarding broadcasting in French and English, and broadcasting in other languages.

Regulations

Regulations should reflect the recommendations and spirit of the chapter on performance evaluation. Consequently we recommend:

(a) That new regulations broaden the base upon which the CRTC may investigate and control the broadcasters' performance in all aspects of programming.

(b) That the new regulations enable the CRTC to effectively secure an equal measure of co-operation from both sectors in carrying out its performance evaluation.

(c) That the new regulations provide the means for the CRTC to supervise and evaluate the performance of as yet unregulated "broadcasting undertakings" such as CATV, ETV and satellite TV.

Tastes, morals and the law

This committee feels that to be consonant with changing moral and cultural standards, regulations should be couched in terms that give the CRTC latitude of interpretation. Consequently we recommend that present regulations regarding offensive, improper, reprehensible or otherwise objectionable programs, be rescinded. In their stead, the new regulations should ensure that, couched in suitable legal terms, the following rule apply: No station or network operator shall broadcast anything contrary to the public law of Canada.

For areas of explanation of current law, and matters beyond formal law, we suggest that an advisory service be provided.

Technical

It is obvious that the technical quality of the signal and equipment of a station is an important factor in overall performance. Generally, in this area, individual broadcasters do not have to be pushed too much to provide the best "nuts and bolts" service that their financial resources will allow. However, CRTC policy might encourage overall technical progress to be developped more quickly by the system as a whole. In consequence, this committee would like to offer the following suggestions regarding color, CATV and other developments.

(a) *Color:* Color transmission has been permitted in Canada for almost two years but the provision of color programs to viewers been left largely to the economic discretion of broadcasters. Other than announcing its permission to transmit color, the BBG has made no public announcement concerning the desirability of color, except to say that, if a choice had to be made between the provision of a primary or a secondary service on one hand, and color transmission on the other, the regulator would note a preference for increased service rather than color.

However, in the committee's opinion, the provision of color *transmission* facilities – where any facilities at all exist – is an insignificant addition to cost. For this reason it would seem reasonable to require all licensees to be equipped to transmit color.

The provision of color *originating* equipment will certainly continue to be an economic decision for some stations but, in the committee's opinion, the possibility of color programming is a significant improvement in program service to viewers. It should be encouraged by the regulator in a formal announcement.

Moreover, in a choice between applicants for permission to establish new stations, the provision of color programming should be an important consideration in the choice of applicants, all other qualifications being acceptable. In addition, the regulator, in considering the renewal of existing licenses to transmit, should seriously examine the applicants' ability to provide color-originating equipment if, in the regulator's opinion, the economic conditions of the stations warrant– and, if the equipment has not been provided, the station should do so.

By these means, the growth of color programming will be stimulated and the cost of color receivers to viewers will be lessened because of overall demand. The committee feels that no argument is needed to support these views: the color revolution is in process throughout the world, and particularly on the North American continent. Not to be contemporary in this respect will put Canadian programming at a serious disadvantage in a large part of Canada where US color programming is easily available.

(b) *Other areas:* Broadcast technology's development is outpacing former (and, in some instances, even current) estimates of its probable nature, momentum, and consequences. Examples include CATV, ETV, the availability of VHF – UHF channels, satellite systems, holography, computer-linked broadcasting, home videotape recording, and the home communicator. The field is vibrant, expansive and immense.

Pending deeper study into broadcast techniques, both developing and predictable, (as detailed in the chapter on *Research and planning*), we recommend the CRTC consider interim regulations along the following lines:

> Regulations governing station or network operations with respect to content, and standards of broadcasting, shall be made to apply in an identical manner to program services offering a variety of channels or frequencies to the public, by subscription or otherwise.

Synopsis of the profiles

Synopsis of the profiles

Each profile is an individual essay. As such, none provides an "instant evaluation" of the performance of any of the stations observed.

It is collectively that the observers' individual insights provide the Board with a valuable overview of Canadian broadcasting.

This chapter seeks to identify the more meaningful patterns in the constellation of impressions that are expressed in some 900 pages of unequal prose.

This will explain the structure we have given to this chapter. "Common themes," "distinctive themes" and "neglected themes" are indications of the frequency pattern of expressed observations. They deal with the contents of the profiles. "Recommendations and suggestions" refer in the main to the profile method. They assess its validity and suggest improvements.

Common themes are those that recur most frequently throughout the profiles. Because of this frequency they could unadvisedly be considered the most meaningful. Some of them indeed are; nevertheless it must be remembered that this was a pilot project and that our definition of areas of observation was perhaps too random. As a result, it may be that the high frequency of certain themes reflects mainly usual or "favorite" topics of concern about broadcasting and, as such, are more easily put into words. The chart (page 78) gives an idea of the frequency with which common themes, distinctive themes and neglected themes are studied in the profiles. Some of the most revealing may be found indeed in the last two categories.

Many of the carefully selected observers in this pilot project were broadcasters; others were journalists or reliable social observers with personal authority on their side. Their observations may therefore be judged accordingly.

Following is a list of the stations observed and of the profile writers:

CBOFT	Ottawa, Ont.	Gilles Lalonde
CBOFT	Ottawa, Ont.	Albert A. Shea*
CBUT	Vancouver, B.C.	Pat Carney
CBUT	Vancouver, B.C.	Jean-Paul Ladouceur
CBZ (radio)	Fredericton, N.B.	Michael Gordon
CFCL (radio)	Timmins, Ont.	Réginald Martel
CFCL-TV	Timmins, Ont.	Victor Klassen
CFTO	Toronto, Ont.	Gilles Ste-Marie
CFTO	Toronto, Ont.	Patrick Watson
CHAU-TV	Carleton, Que.	Rodrigue Chiasson*
CHLT	Sherbrooke, Que.	Gérard Garneau*
CJMS (radio)	Montreal, Que.	Soucy Gagné*
CJOH	Ottawa, Ont.	Sandra Sachs
CJON (radio)	St. John's, Nfld.	Harry Renouf
CJON-TV	St. John's, Nfld.	Jean Pouliot
CKWX (radio)	Vancouver, B.C.	J.D. Hamilton
CKWX	Vancouver, B.C.	Simma Holt

*These profiles arrived late and could not be analyzed in this chapter.

Part 1
Common themes

This is the most thoroughly developed of the 17 major themes. The profiles show that most station managers do have a "philosophy" of broadcasting, although they are not always successful in articulating it.

The broadcasters who are deemed successful by the profile writers seem to have based their program policies on three main "pillars:"

A. The makeup of the audience;

B. In CBC stations, directives from Toronto or Montreal that are perceptibly resented;

C. In private stations, the imperative of economic survival.

As to the *manner* in which policy is implemented, its vigor appears to be directly proportionate to the personal drive and dynamism of the station's main decision-maker.

Some of the persons interviewed in CBC stations gave every sign of caring "at the community level." Their "philosophy," however, is described as more speculative than applied, whereas private broadcasters – by and large – are described as "action men," better able – apparently "freer" – to translate concept into reality.

Nonetheless, the writers notice that neither sector acts as well as it talks. Writers of profiles on CBC stations attribute this timorousness to "gigantism" and indecision born, in part, of uncertainty about the vacuum that existed then at the very top managerial level of the Corporation. In the private sector, the restraining factor seems to be the need of economic survival or a simple reluctance to spend money on programs. That is noticed by the writers in "rich" as well as in "poor" private stations.

In sum, future profiles might profitably study this theme from two vantage points. First, the broadcaster's professed philosophy; second, the application of his philosophy as evidenced on the home receiver.

Rapport with the community

In developing this theme the profile writers reach conclusions that are almost similar to their conclusions on the theme of philosophy of broadcasting. In other words, many (remote-controlled) CBC program makers say they are itching to make programs, but find themselves consistently hamstrung by what they call Toronto-or Montreal-oriented policies.

The writers find that such centralization fosters low morale; and the result of demoralization is apathy. Three profiles on CBC stations also deplore what they call a denial of true alternative service to local audiences.

Of all the themes studied by the observers, this one – rapport with the community – shows the private broadcasters to best advantage. Some identify closely, and sometimes intimately, with their communities. Most others manage at least to establish some sort of link, some of the time, with some of their viewers or listeners. A few couldn't care less about rapport as such – and here, the writers make it plain that militant indifference shows where it counts most: on the home receiver.

In the aggregate, however, the observers find that CBC program makers are clearly outclassed by the private broadcasters when it comes to representative programming at the local and regional levels.

Balance between local and network programs

Almost naturally, this theme breaks itself down into three major areas: programs produced locally for local audiences, programs produced locally for a regional or national network, and programs received from networks or syndicates. The respective proportions in which the three are represented in the schedule provide a valuable insight into the station operator's thinking. Through its schedule, a station holds up a mirror of its community and, in its distinctively local marks of craftsmanship, the mirror portrays the local broadcaster who made it.

The local permutations and nuances on this theme are so diverse that they preclude a comprehensive analysis in a chapter as general as this.

The CBC appears to be of two minds when it comes to deciding what proportion of network programming is commensurate with what proportion of local programming, in what medium, in what region, and in what time slot. Superficially, such diversity might appear as a sign of versatility and adaptiveness. Closer study of the profiles reveals that, rather, it is the result of centrally conceived network directives that are either misinterpreted, or purposefully watered down, on their way from the CBC's policy-making head to its program-making hands.

Sometimes, CBC network service is provided at the expense of service to regional or local audiences. The most forceful example of this is found in one of the two profiles on station CBUT in Vancouver. Executive decrees describe CBUT's role as primarily a receiving role. In practice, this is carried so far that, in some parts of B.C., even local weather forecasts are unavailable on the CBC channel.

For better or worse, the profile writers find that the CBC is more successful at network than at local programming. The reverse is true in the private sector.

Members of the CBC's middle management are remarkably disunited in their interpretation of the Corporation's role in broadcasting. For example, one CBC executive in Fredericton says that the CBC's proper function is to serve the immediate community, while a colleague in Vancouver says, "If you get into operating a local station, you should get out of the CBC."

The genre of the station

This is another area in which, clearly, one eyewitness profile in the hand is worth two station logbooks in the bush.

The writers are uniformly responsive to the genre, or style, or "sound," of their respective stations. The main conclusions to be drawn here are that the CBC member stations, by and large, share a family resemblance from coast to coast. In the private sector there are almost as many styles as there are stations.

It is interesting to note also in the profiles that there appears to be some corelation between the "distinctive personality" of certain stations' programs, and the fact that those "distinctive" stations are, in the main, what one might term "one-man stations" – that is, stations in which the authority and energy of the manager vitalize all departments and appear to influence almost all local programs. (See the profiles of stations CJON radio and TV, CJOH and CFCL-TV.)

Local information programs

The writers find that private radio is almost frantic in its eagerness to be "first with the news." It is interesting to note also that, in most cases, newscasts reflect in microcosm the "philosophy" of each station perhaps more accurately than any other single type of program. This fact, both implicit and explicit in the profiles, applies with equal emphasis to each sector.

In a single but remarkably sentient sentence, one writer puts an astute finger on a particularly sensitive weakness underlying the process by which news for broadcasting stations is gathered and disseminated in Canada. The writer notes that, characteristically, in her community the local "digging" by full-time, specialized reporters is left almost entirely to the print medium.

The existence of that important lacuna offers a good example of the sort of information that might be thoroughly studied on behalf of the CRTC by the writers of in-depth, or "closeup," profiles such as we recommend elsewhere in this chapter.

Quality programming

The observers separately come to the common conclusion that, during the week under study, quality programming was conspicuously absent from the Canadian broadcasting scene. Radio was judged somewhat less harshly than television.

Although instances of good programming are mentioned, no systematic attempt is made in the profiles to interrelate the good program elements, or to determine whether they may not share some sort of "common denominator" factor.

It is reasonable to expect that profile writers will make value judgments as to the quality of certain programs. Therefore the Commission ought to provide the writers with its own considered reflections about what does constitute "quality," a concept that needs constant rearticulation.

Lacking an artistic grammar by which to judge quality in mass media terms, however, we suggested to the profile writers in this first project to concentrate on "salient facts" of success or failure indicating innovations or new departures. Either the time factor, or failure on our part to impress the usefulness of the search for innovation (see Appendix 8),

resulted in a *limited* but interesting list of revealing "salient facts" about the stations observed. Those examples that were given, however, indicate that concentrating on innovations might be a more revealing approach than attempting to bring back a multitude of data based on outdated statistics or a great variety of disconnected facts gathered at random.

Innovation and departure

The first example of program innovation is one of CFCL-TV's most universally popular programs: *President's Corner.* Its formula – if it can be called that – is simplicity itself. Yet the program's appeal in the Timmins area is such that its host receives some 100 letters a week from viewers.

President's Corner is a weekly half hour in which station manager Conrad Lavigne reads, onscreen, selected viewers' comments on the station's performance. The program would seem to serve two vital functions – one of them, in terms of Canadian broadcasting, a radical departure from stereotype. First, the program gives the community a very real, and sustained, link with its TV station. Second, it gives viewers something granted to very few indeed, on this or any other continent: an actual say in the eventual choice of television programs for future showing. Lavigne has in fact purchased, from time to time, programs that had been requested by a demonstrably large proportion of the station's viewers.

According to the profile writer, virtually all the 100 weekly letters addressed to Lavigne come from responsible viewers. But not all letters are responsible, and so Lavigne on occasion – when he has a point to make – will read a particularly obnoxious one.

The writer tells of the very nifty way in which, one day, Lavigne squelched an irate viewer who had written to complain about a program on wrestling. Wrestling, he wrote – and Lavigne quoted him verbatim on air – "is for pigs, and only French-Canadians can enjoy it, as they too are pigs." To which Lavigne replied that, that night, he would ask his own seven little "pigs" to pray that God might take the bigotry and prejudice from the heart of that viewer.

At quite another level – but one in which also the audience "participates," even if only vicariously – is a contest program, *Do you remember?* Participants are discjockeys from regional radio stations who, as experts, are challenged to identify by name some hit-parade tunes of yesteryear. Competition between the "pros" is keen and, it seems, so is audience interest.

Those two programs are on CFCL-TV yet, oddly enough, the observer of CFCL radio finds, not inventiveness and departure, but stereotype and banality.

Then there is CJON radio in Newfoundland. The observer who sketched that profile found a number of small, but somehow meaningful and interrelated, "local improvisations" that provide a popular bridge between broadcaster and audience.

On radio, the station's innovations were more dramatic than on TV. They tended to take the form of station-promotion projects. The station launched its own *Miss CJON Contest.* At first, response was slow, but it seems that the audience warmed up and, eventually, the winner became a sort of unofficial Miss Newfoundland.

Another innovation is the provision, not so much of a mobile unit as of a mobile *studio,* which "takes the station into the community" by showing bystanders its inner workings as well as covering popular activities such as tennis tournaments, competitions of various sorts, activity at scenic spots, and so on. The mobile-studio productions have a unique quality: they are totally unpredictable and this, apparently, has hooked the listeners.

That, plus the fact that visitors on location are encouraged to go into the mobile studio and chat, before live microphones, with the emcee. Because the show's "stars" aren't known even at air time, and because the program spreads audience involvement on such a very broad base, the program has a freshness and an appeal that are hard to match.

Some of that "let's all get involved" philosophy has been applied also on CJON-TV's programs, where it has succeeded to a lesser but still noticeable degree.

Both CJON stations show evidence of an internal driving force whose main outward characteristic, apart from "togetherness," is adaptability to changing conditions.

There is an ability to live relatively free from the fetters of format, and a knack also to think beyond the program immediately at hand. Chief announcer Bob Lewis, for instance, takes his tape recorder and Polaroid camera everywhere he goes, which has yielded both CJON radio and CJON-TV a handsome crop of regional scoops and exclusives.

The most colorful example of CJON "dedication" came on a memorable day when an alert stringer located a missing schooner for which the RCMP had been searching, in vain, for some time.

The profiles also contain a few examples of what might be called "symptomatic innovation:" the production of specific, one-time "specials" that can occur only when the production climate is favorable to innovation in a general way. The preparation of any such "instant documentaries" and "news specials" puts an enormous strain on a handful of people, yet such programs are often prepared with gusto.

One good example of that was a program prepared by CKWX radio in Vancouver. It was called *Requiem for Three Astronauts.* The monitor found it to be "a sensitive and mature recognition of the courage and dedication to space science of the three astronauts who (had just) died in the explosion of their space capsule." The program "was a mood picture (that) made the tragedy personal to the listener. It was worthy of a production with a sizable budget." Yet it was a no-budget program on which the producer – whose brainchild it was – had worked nonstop throughout the night.

A program on another station (CJOH in Ottawa) provided a rather interesting insight into the process by which, often, "foreign" innovation begets local copy, which then becomes local "novelty," which soon begets – from the opposition – local stereotype.

The CJOH program is an unrehearsed, omnibus sort of program. It's called *Newsline.* The format has been tried and found effective elsewhere, mainly in the U.S. Locally, the formula was "new" to Ottawa-bound viewers, who quickly came to terms with its relative informality. When the CJOH program began to outrate the CBC's competitive offer, the CBC wooed the director of *Newsline* away from CJOH.

One observer of CBUT in Vancouver says the station is trying some "fairly daring experimentation" in a program called *Enterprise.* It is singled out for the original and creative way in which it uses McLuhanesque stimuli that seem to keep the viewer alert and receptive.

Another departure at CBUT is a forthcoming drama series, shot *on location* with a miniturized videotape recorder.

In Toronto, one of the two observers of CFTO praised the inventive use of portable TV cameras and of the Chromakey electronic process which, during CTV's coverage of the PC convention in September, greatly enhanced the viewer's impression of "sharing" in the excitement. Chromakey enabled him to be at one and the same time with the anchor man as well as on the convention floor.

CFTO management was hard put to describe what it considered its most outstanding innovation in the program field. The best example of "innovation" that middle management could come up with was the station's offering of *Henry V* as performed by the Stratford Company. Specifically, the claim for initiating a "radical departure" was that this was the first time the Stratford group had produced a play for, and on, TV.

John Bassett disagreed with his executive subordinates' choice of *Henry V* as the station's greatest single claim to innovation. To *his* mind, CFTO's religious programming is "some of the most original in the world." (The monitor, unfortunately, does not explain why.)

And there we have it: just about the sum total of "innovation and departure" as observed by the profile writers in September 1967.

Dearth of qualified personnel

The profile writers indicate that, when they question broadcasters about their "quality" output, the broadcasters agree that programming could be improved, but they plead lack of funds and of qualified personnel. The dearth of expertise is patently greater in the smaller communities.

The observers find that the centripetal movement of seasoned personnel toward the larger production centres is a problem of first magnitude.

In television especially, the progression from novice to full-fledged professional is uniformly parallel with a progression from a small station to a so-called "flagship" station in either Toronto (English) or Montreal (French). As a consequence of this trend, it has become extremely difficult for operators in Canada's smaller communities to hang on their talented employees. The problem appears to be countrywide and permanent.

Part 2
Distinctive themes

The audience

Few writers in this first attempt see the need to provide an "establishing shot" of the audience the broadcaster is trying to serve. Some of them did, however, and as a result we gained an improved understanding of special conditions of broadcasting for specific local audiences.

A brief survey of the audience is a profile's binding agent. The profiles that neglect that ingredient are discrete; those that include it are cohesive and thus much more useful.

In the final analysis, the audience is what the broadcaster is all about. For that reason, we urge the Commission to request all profile writers to try to describe and analyze the audience and its needs.

Special needs of local audiences

As portrayed in the profiles, each region has its own "special needs." In trackless Newfoundland, for instance, the prime needs are for speedy communication by radio and programs that are simply worded. In New Brunswick it is for an alternative to a generally inert Press. In Toronto the need may be for local programming (although CFTO claims there is no such thing as "local" interest in Toronto, which is "as cosmopolitan and sophisticated as New York"). Whatever the merits of that argument (and New York TV stations do broadcast "local" programs), the private TV station in Toronto is self-cast in the role of Chief Program Maker to the CTV Network.

Among French-speaking viewers in Ottawa and Hull, the need is for programs, in French, "tasting" of Ottawa-Hull, and produced in Ottawa rather than in Montreal; for, even in the prosaic case of its daily newscasts, CBOFT is found unequal to the task assigned it many years ago. In fact one of its two observers mentions cases – if such a thing can be imagined – when CBOFT actually *pretaped* its *news*casts.

In Timmins, broadcasters must cater to an extant majority of listeners and viewers whose formal education is limited; and yet they must also satisfy the tastes of a new, better educated, and more demanding generation.

The "needs of the community" are sometimes obvious or often expressed clearly, in the case of smaller communities, as exemplified above. The profiles that can provide the observer's insights on the needs of a community are indeed useful. "Needs" in a large metropolitain area are much harder to pin down, however. We find this theme is useful when it can be developed. It shouldn't be a requisite of all profiles, however.

Competition for limited advertising revenue

In the main, this theme is insufficiently developed in the profiles. To be sure, it is referred to often enough – but, almost always, *en passant* only. Again, this is a difficult area to "profile" unless one is very well acquainted with the market and the broadcasting scene. Nonetheless a few profiles touched on the subject usefully.

Competition for the advertiser's dollar is keener at the network level. Locally, however, some profiles indicate that in some cases the dollar-earning marathon is often responsible for shoddy programming. The "thin" yield in some markets is held indirectly responsible.

In some of the more economically retarded areas, the commercial cake is small and the private broadcasters complain that there are too many guests partaking of it. Even in areas where the cake is substantially larger, the BBG's observers heard the complaint that some competition from the US was tantamount to "piracy." The best example in the current series of profiles comes from the Vancouver area where, according to its Canadian competitors, the US station KVOS-TV raked in $3,000,000 worth of *Canadian* advertising revenue in 1966, while being utterly free of such "restraints" as are spelled out in Section 10 of the 1958 Broadcasting Act.

One of the two CBUT observers was told that the US station's Canadian revenue, in 1966, equaled the *combined* revenues of all broadcasting stations in British Columbia. (It is intriguing to speculate on how much of the viewers' acceptance was based on a higher "enjoyment index" of US programs.)

The station whose operators most often waxed woeful on the theme of economic viability was CJON-TV in St. John's, Nfld. Here, management insistently repeated that "the Newfoundland market simply cannot support two competitive TV stations." (The complainants did not explain to the profile writer what the difference might be between a competitive station and one providing alternative service.)

From the standpoint of profile improvement with reference to this particular theme, we suggest that the profile writers would be in a better position to evaluate its importance if the CRTC could impart to them the gist of its specialized knowledge. In other words, the CRTC might arrange for one of its economic of financial specialists to give the writers, individually or in small groups, concise briefings on the meaning of commercial competition in both sectors of broadcasting. On that basis, the writer would be better able to relate the input of revenue to the output of program quality. In any event, the complexity of such a subject may warrent "specialist" profiles as outlined in our recommendations.

"Oppressive bureaucracy"

Although only four of the 13 profiles were made of CBC stations, their authors uniformly deplore the omnipresence of impersonal "bureaucratic negativism" – and in some cases the writers' own criticism is downright scathing.

CBC personnel are the most vocal complainants, but they are not alone. Members of the various élites – mainly the academic and journalistic – support them. While a few private stations are found constricted by immobilism, their inertia is never ascribed by the

writers to "bureaucracy." On the other hand, only one CBC station is exonerated from that charge – and, at that, the exoneration is only partial.

The profiles' reference to a top-heavy bureaucracy within the CBC, and the resultant estrangement of its program makers from its administrators, corroborates a similar finding by members of the 1965 Fowler Commission.

Part 3
Neglected themes

The areas of concern described here were perceptibly neglected in the 1967 profiles, with only one or two observers making reference to them in each case, although with real insight.

The GMD factor

That is, the quality and the momentum of creative leadership. The profiles make it plain that, at the network level in any case, aggressiveness in the market-place is far more pronounced than it is at the production level.

Clearly the medium at this point in time is suffering from acute stereotypis. Innovations and departures are for the most part local and sporadic. At worst they are not even considered by a good many broadcasters.

Programs are born for many reasons; they are also *stillborn* for many reasons. But one uniform cause of stereotypis is the apparent dread in which most broadcasters studied seem to hold the prospect of creative leadership.

The usual excuse for this timorousness is that "We have to give the public what it wants." The counter-assertion to that – time-tested in other media – is that creative leadership is just that: leadership. It can *discover* "wants" that a passively acceptant public often is unaware of.

The "GMD factor" referred to by one of the observers is a useful phrase here. (The initials stand for Guthrie-Moiseïwitsch-Diffen, the three communicators whose creative leadership gave birth to the Stratford (Ont.) Shakespearean Theatre.) When Tyrone Guthrie, Tania Moiseïwitsch and Ray Diffen strove with others to put Stratford "on the map of Canadian awareness," *Stratford* didn't "know" that it "wanted" a Shakespearean theatre. Nor did Ontario. Nor did Canada. Nor, indeed, did the tens of thousands of Americans who have since made the long trek northward and eastward, year after year, to attend the Festival. The communicators did not wait for the audience to come to them: they went to the audience. They gambled. In short, they *led.* And thereafter they discovered both a public "want" and a financial bonanza.

By the yardstick of the GMD factor, at this writing Canadian broadcasters present a generally piteous picture. Few monitors have much that is positive to say about the efforts of broadcasters to initiate. It is obvious that the impetus in this area cannot come from the passive mass: it must come from the make-happen communicators.

This "GMD factor" is a prime criterion of assessment, and future profile writers must be made to understand that, as a profile element, it is of absolutely vital interest to the CRTC.

Morale and its effects on production

Profiles of CBC stations establish a link between low morale and creative anemia, and a few profiles of private stations establish a similar link between high morale and the production of quality programs. Most profiles ignore this theme – we think, regrettably so.

Far-sightedness of the broadcasters

The writers find little evidence that Canadian broadcasters are "future oriented." *One* station manager spoke in precise terms of his future audience as it appears to be developing, and *one* expressed concern over the future impact of CATV on broadcasting as it operates today. Nonetheless it is quite possible also that more such expressions of concern are missing from the profiles because many of the writers themselves were not future-oriented. We make the observation without subjective comment.

Negative pressures on broadcasters

This is a formerly unsuspected theme and, without a doubt, the most outstanding "sleeper" yielded by the profiles.

A few writers refer to negative pressures and, inferentially only, to broadcasters who react by quietly following the path of least resistance.

The writers make such references without special emphasis, and as an incidental part of some discursive comment or other on this or that aspect of the station's operation.

For instance, one of the most powerful companies in the Timmins area is Texas Gulf. When the Timmins station's news director was asked what he was planning in the way of in-depth "information" programs, he mentioned one: a "special" on Texas Gulf.

Also in Timmins, one program that appeared to be well received by the audience (a weekly teen-age dance program) was canceled outright after the local Roman Catholic bishop had complained about it. The same prelate has refused to authorize participation by members of his Church in the station's religious series.

In Newfoundland, the managers of the private television station are unequivocally committed to the tenets of one political party. The resident observer, referring to this situation, quotes with apparent glee a satirical article in a recent issue of a St. John's newspaper. If spoofs the backscratching propensities of four of CJON's five top on-air personalities.

The first is Bob Lewis, who is not *formally* committed to either political party. (He is a city councillor.) The next three are openly committed Liberals: John Nolan, Bill Callahan and Don Jamieson. The fifth is Merv Russell, an outnumbered Progressive Conservative who was defeated at the polls. The nub of the newspaper article is this.

A television newscast to which we look forward:

"And now, with the news, here's BOB LEWIS."

BOB: "Good evening. First, with a report from City Hall here's JOHN NOLAN."

JOHN: *"Councillor Bow Lewis said today . . ."*

BOB: *"Now, reporting on the Legislature, here's News Director BILL CALLAHAN."*

BILL: *"John Nolan, Liberal Member for St. John's South, said today . . . Now, here's John to tell you what* I *said."*

JOHN: *"Bill Callahan, Liberal Member for Port au Port, said today . . ."*

BOB: *"Thank you, gentlemen. On the federal scene, DON JAMIESON, Liberal Member for Burin-Burgeo, said today . . ."*
"And that's the news."
"Now with a word from our sponsor here's MERV RUSSELL, defeated PC candidate for St. John's North."

MERV: *"Boss, you could fire me for this, but . . ."*

The profile on CJON *radio* was prepared by an observer who resides in St. John's; the CJON-TV profile was assigned to an out-of-town writer. During the week of the survey, in September 1967, CJON-TV's programs were free from any hint of political partisanship. Coincidence or no, the station's "different" approach during that week offers at least one argument in favor of having future profile writers consult with the CRTC's permanent representative in the area.

Built-in conflicts of interest, religious pressures, commercial pressures: *any* formative pressure that is brought to bear by self-appointed élites warrants study by the profile writers.

Criteria

Here we have an interesting breakdown of communications between the committee and the profile writers. Although the observers were asked to suggest new criteria of assessment, very few complied. Obviously, criteria may be devised by the CRTC from a mass of disparate observations contained in the profiles; yet we suggest that profile writers be encouraged, quite explicitly, to suggest ways both of refining extant criteria, and criteria that may be entirely new.

Part 4

1967 PROFILES

Extent to which the major themes were covered

Local information programs → 13

Philosophy of the broadcaster → 12

Quality programming → 12

The genre of the station → 12

Makeup of the audience → 12

Rapport with the audience → 10

Innovation and departure → 10

Competition for limited revenue → 8

Covered by more / Covered by fewer than half the writers

Local problems → 6

"Oppressive bureaucracy" → 4

"The GMD Factor" (by any name) → 4

Labor relations and staff morale → 2

New criteria are suggested → 2

Negative pressures on broadcasters → 2

Part 5
Recommendations

1. The profile technique

Insofar as the preparation of a profile consists in the application of human discernment to what is in every sense a collective human endeavor, this first series of profiles has been successful. Used in conjunction with other methods, "profiling" adds a valuable new dimension to the evaluation process. We recommend its continued use.

2. Assessing the profiles

We believe the profiles should be assessed in two ways. One is the "impressionistic" synopsis, such as is provided here. The second is the systematic method used by accredited social scientists. We recommend that, in this as in all future series of profiles, both methods be used in evaluating the profiles themselves.

3. "Closeup" profiles

The deeper the committee dug into the mother lode of the first profile "find," the richer we found the ore to be, in immediate as well as in potential wealth. It is the potential wealth that inspires our third formal recommendation. The more thoughful profiles in this first series attempt to cover the whole field, area by area. While we encourage the continued use of this "general profile" technique, we recommend also that, in future, the CRTC consider the use of the profile method in a second way. These would be "specialists' profiles" equivalent, in film terms, to a cameramen's zooming in on one particular area of a station's operation, and dealing with it, in depth, closeup style.

There are several areas of programming that would lend themselves to this "selective profile" technique: news and public affairs, sports, light entertainment and women's programs readily come to mind.

Part 6
Suggestions

Suggestions: general

Here are the main attributes which we believe are necessary for a fruitful use of the profile technique.

- The writer should be given *carte blanche* to use his or her own best judgment.
- The writer should have either practical experience in broadcasting or personal authority in some other field. The broadcasters, rightly, may come to suspect the initiative if it appears that the Commission depends on eagerly uninformed impressions to enrich its opinion.
- The writer should co-operate closely with the CRTC's regional representative, at least at the outset of his assignment.
- It should be made clear to the writers that their reports will include information of the "classified" sort, and that in preparing their profiles they should therefore be suitably circumspect. One thing must be borne in mind always: the writer is not a judge. He is an *observer.*
- Since a profile is a first-person collection of clues as to a station's role in its community, it would be erroneous to consider using the profiles as an accurate means of evaluating a station's performance.

Both our recommendations and our suggestions are offered with one prime goal in mind: to make sure that, when the time has come for the CRTC to blueprint the second series of profiles, the lessons learned this first time round can be applied to good effect.

Suggestions: internal

These pertain to the CRTC's own role in the preparation of profiles.

The timing of the assignment

Some of the 1967 profile writers found that, in mid-September when they were carrying out their assignments, the station had not yet fully converted from summer to fall scheduling. Thus they were studying unrepresentative programming, to a certain extent. Perhaps the study should be made during the first week in October.

Selecting the monitors

It might be possible to choose the profile writers more selectively than was done in 1967. We suggest that the head of the CRTC's programming section supervise the preparation of acceptable criteria on whose basis the writers might be chosen more effectively. We hope also that such criteria will be flexible enough to fully respect the writers' freedom to report as they see fit – *provided* they understand clearly that the "themes" in which the Commission is interested should be developed, in one way or another, in their profiles.

List of CRTC themes

Each writer should be given a list of at least the major themes in which the Commission is interested, and invited to ask questions on any points that may not be readily clear.

Briefings

We have mentioned the need for briefings by CRTC specialists. There might be a general briefing for all writers, such as was provided informally in 1967. In addition there should be in-depth briefings on whatever subjects the CRTC deems sufficiently important. Such briefings would aim to bridge the gap between what the CRTC wants to find out, and what the writers are equipped by experience to find out without CRTC assistance.

Time given the writers

If profiles are to be more thorough, it follows that their preparation will be more time-consuming. We opt for more time before the survey, more time on location and more time in writing the profiles.

The writers will need more time before – and so will the CRTC – because the briefings will be more thorough. They will need more time on location because a wider and deeper probe will be expected of them. They will need more time after because, as this first experience has shown, the preparation of a comprehensive profile is a time-consuming project.

There is a time limit beneath which excellence cannot be expected of a profile. Just what that limit is we do not know: we know only that a more generous allotment of time is desirable. Tentatively, therefore, we would suggest that future profile writers be given between four and five weeks during which to come to Ottawa from their various locations to be briefed; that, on location, they be given a minimum of 12 days; and that once they have agreed to meet a deadline, that deadline must become *contractually sacrosanct.*

Memorandum to the profile writers (See Appendix 7)

The memorandum prepared by the Vice-Chairman of the BBG last fall for the guidance of monitors was a useful guideline. A similar "statement of the profiles' purpose" should be made available to future monitors from the same high executive level.

Vectoring on a station

Read as a pair, each of the "twin" profiles prepared on the CBOFT, CBUT, CFTO, CKWX and CJON operations provides a valuable new insight into the stations' *modus operandi.*

Although we appreciate the "vectoring" technique, our approval is tinged with some caution. The chronicles of Canadian journalism (which is by no means alone in this) are redolent with real-life examples of the sort of mass *mis*information that can be distributed among the public when journalists on a common assignment "interview" each other before they prepare their reports. To an appreciable extent the same principle applies in the preparation of "twin" profiles. We believe that the most reliable way to prevent "parroting" is to ask any two observers of a station to work independently of each other.

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BOARD OF BROADCAST GOVERNORS

REPORT
OF THE CONSULTATIVE COMMITTEE ON PROGRAM POLICY (1967—1968)

Book II: The Long-Term View

Ottawa, 15 March 1968

The long-term view

Government Publications

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Introduction

As we mention in the first part of this report, cultural change, and technical and expressive innovations, are subject to factors of scale and time that require a self-adjusting regulatory system. There can be no real policy if public agencies are forever placed in the position of having to catch up. Prevision and planning can create a state of readiness that will keep the authority's nervous system alive and responsive. But prevision can also help to adjust desirable objectives to technological capacity, provide the tools to study their feasibility, and indicate the means to elicit public support for their implementation.

This second book of our report deals with that area of concern. The first chapter, entitled *Technology,* is a constellation of quotations from the best recent literature on technological developments in communications. The opening statement, by Dr. John R. Pierce, of Bell Labs, points to converging trends of mass and personalized communications brought about by those developments.

We offer these excerpts as a valuable overview of the scope and variety of developments in the technology of communications. On the basis of much reading – and some personal inquiry – we believe that the single most impressive technological area is cable technology, including CATV (see Appendix 2). Through cable, personalization of communications, demand broadcasting, facsimile and other wonders forecast by the experts in this chapter, appear feasible. Even satellite communications may get to the consumer's home set via CATV and cable.

The next chapter, *Research and planning,* deals with the necessity for the CRTC to equip itself with the means to assess this evolution. It also suggests a research framework that would provide a global view of communications developments, indicate trends and decisional crossroads, and suggest alternative ways of setting and reaching objectives.

The CRTC will also need an informed industry and public if it hopes to transform its thinking and vision into action. *Diffusion of research and action,* the third and last chapter of this book, suggests means of keeping broadcasters and the public at large aware of change and its implications, and involved in supporting a regulatory body that is modern and flexible.

CHAPTER I: TECHNOLOGY

Communications technology

It is important to consider here two very different fields of communication: mass communication, typified by television, and personal communication, typified by telephony. As technological readiness improves, there is a clear tendency to personalize mass communication by serving smaller and smaller segments of the mass, and to generalize personal communication by effective communication among larger and larger groups. This tendency is a challenge to both fields. Nonetheless, the gap in nature between mass communication and personal communication is still wide.

John L. Pierce – *Science Journal* – Oct. 1967

Satellites

Relay satellites are now sufficiently accepted parts of our world that Comsat shares are traded on the stock market, and no fewer than three Canadian organizations are bidding for the rights to hoist communications satellites into the possible Canadian slots over Ecuador and the Pacific. The Canadian Broadcasting Corporation announced its interest in August 1966, Niagara Television and Power Corporation of Canada staked their claim in October, and Bell Canada spoke up in November. Niagara and Power Corp. foresee 24 television channels, which would permit their own organization to operate 65 Earth stations, receiving direct from their satellites a total of 97 transmitters, and enough transmitting space left for CBC, commercial messages, and so on. Bell says only a common carrier could avoid the duplicating of facilities and the electronic interference that would follow. William Turner of Power Corp. said recently that no one doubted there should be Canadian satellites: the only question was, who should own them? The same argument is going on in the US.

The USSR has been flying two TV satellites, called Molniya, to provide a daily nine hours of television from Moscow to Vladivostok, but these are low-flying, not synchronous, satellites.

Joseph Charyk, president of Comsat (Communications Satellite Corporation) pointed out recently how swiftly satellite technology has developed by comparison with cable technology, *adding that by 1970 one of his satellites will have 6000 to 8000 circuits and a life expectancy of five to 10 years: the best underwater cable envisaged will have 720 channels and a life expectancy of 20 years.* Comsat now manages and operates satellites for a consortium of 54 nations.

General David Sarnoff, head of RCA, sees three stages in the development of satellite use. The first, including the present generation of low-power synchronous satellites, will extend to 1970. In the next decade, Sarnoff has said, there will be satellite. . . receiving centres in all large cities rather than centralized national terminals. The third stage will enlarge the transmission capacity of the satellites to the point where they are available for anyone who wishes to use them.

Will satellite broadcasting ever be received direct by individuals? There is much dispute among experts on this topic.

Charyk of Comsat, like Sarnoff of RCA, believes the densest communications networks will develop within a megalopolis or metropolis, and that it will only be sensible to go to the satellite beyond that – "a much more logical and much more economical course

of development than the much-heralded television transmission directly from a satellite to the home," he commented in November 1966. *Technically, the principal problem in direct transmission is the weakness of the satellite signal when it reaches Earth – about one trillionth of a watt (or 0.000000000001 watts). Powerful amplifiers are needed to boost the signal back to a usable strength.*

Direct or not, satellites will bring great changes in the next 33 years. Bell Canada would like to use one for telephone communications and live television to the North. Niagara Television's mass-produced receiver stations could be the model for international use.

John Kettle, *Times 1967*, #IV

Domestic satellites. . .

This is the distributive satellite system proposed last year by Communications Satellite Corp. (Comsat) for space communications within the continental US. It is a multi-purpose system, projected for completion by the mid-1970's at a total cost of some $125 million. Each satellite would provide twelve color-TV channels in a mix with thousands of telephone, data, and other message-type circuits.

Four medium-power synchronous satellites, stationary relative to the rotation of the earth, would be positioned over the four US time zones. Highly directional multibeam antennas on each spacecraft, pointed at the earth, would enable the satellites to beam programs successively to different time zones to permit normal network viewing at the same clock time in each zone.

To support this system, some 130 special ground stations would be required. Ten of these would be big sending-receiving stations, with 85-foot dish antennas, near the three major communications and program-originating centres: New York, Los Angeles and Chicago. Twelve smaller two-way stations would be located near such cities as Washington, Atlanta and Omaha. Over 100 smaller receiving-only stations would dot the countryside to distribute programs to local TV stations. Programs would be sent from transmitter station to satellite, and from satellite to a regional dish-receiver station, which in turn would feed them by ground cable and microwave relay to regular TV stations in the area for rebroadcasting to the home. Comsat proposes to launch a demonstration satellite by 1969 to test the system.

. . . Versus a direct-to-home-broadcasting system

One version of a direct-broadcasting satellite system is proposed in various forms by such aerospace-electronics firms as RCA, Hughes Aircraft, and TRW. A specialized system for TV and FM radio broadcasting only, it would cost approximately half as much as Comsat's proposed distributive system with its large retinue of special ground stations. Costs cannot be exactly stated because there has been as yet no formal filing for a specific operating system. But the technology is already here.

In this version, two high-powered synchronous satellites, with a minimum effective radiating power of 10 kilowatts, *would beam programs from originating network transmitter stations directly to home receivers* – without going through any intervening ground lines or

rebroadcasting through local TV stations. Using multibeam techniques, two big satellites, unencumbered by telephone-data transmissions, would be sufficient to carry up to a dozen national TV-FM channels into every part of the country's four time zones.

The modification required in home receivers would depend on the power of the satellite and the frequency at which it operates, not yet specified. Generally, the higher the satellite power, the less costly the receiver modifications required. At about 10 kilowatts, with satellites operating in their present microwave band, today's TV sets would need an added converter, antenna amplifier, and a four-foot mesh-dish antenna pointed at the satellite for good reception. If, as some suggest, operation is shifted to the upper UHF's, already assigned to TV broadcasting, only an amplifier and dish antenna would be required. In any case, the additional cost per set would not be more than $100.

Lawrence Lessing, *Fortune,* Oct. 1967

The first direct-broadcasting experiment may be performed unofficially by the big Applications Technology Satellite (ATS-3) being readied by Hughes Aircraft for launching by NASA later this year. It is the third and most powerful of a series of research vehicles generally advancing the basic technology of synchronous satellites - satellites in apparent stationary orbit 22,300 miles above the equator – in such aspects as materials, power output, weather monitoring, navigation, and communications. ATS-3, weighing close to 1000 pounds, will test among other things a new antenna putting out an effective radiating power of one kilowatt, close enough to the power required for direct broadcasting for Hughes to try the experiment on its own.

Fortune – Oct. 1967

Satellite-to-cable

The possibility of direct satellite-to-home telecasting will very shortly be upon us. It promises to be much cheaper than any present system for national distribution of programming. It has been successfully opposed, so far, by the broadcasters, AT&T, and Comsat – all of whom stand to lose from this public benefit. Once millions – or billions – of dollars have been invested in cable systems in cities across the nation, there will be pressure against change from still another industry. *On the other hand, satellite-to-CATV system broadcasting is also another way to integrate satellites into the television system, an alternative that would preserve some room for local sources of programming.* Which alternative is best, and how do we keep private interests from foreclosing its availability? Some official attention, but not enough, has been directed on this question. So far, most of the pressure has been turning public authorities' eyes in quite the opposite direction.

To miscalculate the role of CATV in a television system dominated by satellites would almost surely cost the nation many billions of dollars. A gaff of such proportions, moreover, might well be irremediable for a variety of reasons, not the least of which would be political. Ultimately the public pays for any massive private investment. Once the investment is made it heavily tips the scales against future innovation. So the challenge for the public official in an age of technological revolution is to assure the introduction of new techniques as soon as their use is feasible and economical, but to avoid commitments of ephemeral value.

This is a most treacherous enterprise when dealing with an imponderable as undefined as the immediate future of satellite-to-home broadcasting. More awesome still, however, is the job of fixing the place of cable in the communications system of a decade or so hence. Precisely because prediction is so chancy, and because the cost of mistakes may turn out to be so exorbitant, it is urgent that the FCC and other public institutions be continually reminded that the importance of long-range planning equals its complexity.

Nicholas Johnson (FCC) – *Saturday Review,* Nov. 1967

Space technology has advanced to a point where satellites may be very economical for domestic communication. As we already have adequate domestic network facilities, satellites could not make television different for us, only cheaper to distribute. Indeed, the popular revolution in television distribution now underway is in quite the opposite direction – that is, in favor of wired distribution provided by CATV (community antenna television) services, rather than distribution by radio. CATV was initially established to supply television to remote or shadowed areas where the direct signal is inadequate. Signals from a hilltop antenna were amplified and distributed by cables, which themselves have amplifiers at regular intervals. It was found that subscribers were anxious to pay a few dollars a month for an adequate TV signal. And this has proved true even in cities where a fair (but inferior) signal can be obtained from a rooftop antenna.

But CATV has another potentiality as well. "Through importation of signals from a distance, it (CATV) can provide a community, large or small, with as many channels as are available to the residents of Los Angeles or New York. Here, indeed, is the ultimate in the abolition of the 'sticks' and 'boondocks.' "

Dr. John R. Pierce, *Caltech,* Oct. 1966

Cable

Owners of television stations and operators of cable-TV hookups have never been buddy-buddy. As a starter, the station owners have said the cable men are little better than thieves, stealing programs from TV stations and piping them to homes on the fringes of those stations' reception areas and beyond. The cable people, who charge customers for the service, say sour grapes; they say they are doing the public a service.

So now comes round two. Many community antenna television systems (CATV's) have begun originating their own programming in addition to offering the piped-in fare. In some areas, this service competes directly with regular TV stations, and these stations say the practice is unfair.

The Federal Communications Commission, which has had jurisdiction over cable-TV companies since March 1966, currently permits program origination. A source at the agency says, "If program origination increases much more, the commission may step in and do something specifically about it. And the decision could go either way – to restrict it or to encourage it."

Meanwhile, the local programming is proliferating. There are now about 1800 cable-TV systems serving some 10 million viewers – double the number of customers of two years ago – and about 180 of these systems now are originating their own show. A year ago, only some 60 systems were showing original fare.

The National Cable Television Association, a trade group, estimates that within a year some 350 systems may be originating programs. In addition, a CATV broadcasting network plans to begin operating on Jan. 1, providing varied programming for an estimated 500 cable-TV systems.

The network, a subsidiary of a Palm Springs, Calif., cable-TV company called Video Communications Inc., will offer taped bullfights, nightclub acts, stock-car races and recent movies. Most CATV programming other than this network's shows, however, concentrates on local affairs and old movies.

This folksy programming is proving a potent selling device for the community antenna systems, whose original lure was simply clearer reception of existing shows. Joe Berry, general manager of the CATV setup in Fort Madison, Iowa, says the number of subscribers to the system has tripled in the past three years primarily because of local programming.

"Fort Madison's nearest television station is 60 miles away and for Fort Madison to have its own medium of television, locally, is a unique experience," he says. Sample Fort Madison fare: Live cablecast of Fort Madison's masked moppets at Hallowe'en.

In Lakewood, Ohio, a suburb of Cleveland, *local cablecasting* "is the prime reason for our success," says Greg Liptak, program director of the community's television-antenna system. While the CATV's broadcasts include the major Cleveland TV channels, the system's big sales pitch is for the programs on previously vacant Channel 6 — touted as "Lakewood TV for Lakewood people." The 11 hours daily of local programming include news, interviews with local football coaches and players, teenage discussion panels and features on such things as sewing.

Besides attracting new customers, who generally pay about $5 a month for a cable hookup, the local programming is bringing the CATV's some unexpected advertising revenue. In Olumpia, Wash., the CATV began selling spot ads at $7.50 to $10 a minute because of strong demand from local merchants, a spokesman says. He says the ad revenue now almost covers the $1,300 a month it costs to originate the local shows.

Richard R. Leger, Staff Reporter of *The Wall Street Journal*

The first issue is the impact of cable technology on television — more precisely, on the distribution and origination of television programming. The second is its impact on the overall communications system of the near future — its structure, technical composition, and control.

The No. 1 question about cable in its television aspect is, perhaps, whether it can somehow be harnessed to put real meaning into the cliché "program diversity." It is highly unlikely that broadcast television will ever be able to offer more than ten channels or so, even to New York City; to lesser metropolitan areas, its potential is even more limited. As a result, economics necessarily forces broadcasters into programming for a vast and undifferentiated mass audience.

Cable's potential for changing all this lies in two technological advantages. First, its channel capacity permits the simultaneous carrying of a wide variety of programming aimed at a wide variety of audiences. Second, a cable system could, if so designed, reach precisely

selected geographic portions of a city – or the nation – which may correspond to particular social, economic, or other special-interest groupings. Cable could become a viable medium for interconnection of what would, in effect, be a number of large closed-circuit systems; whereas a local broadcaster may not be able to justify programming aimed just at ballet enthusiasts, or the local network might be developed which could enhance its appeal significantly through such specialized programming.

Community antenna television, in its reincarnation as "cable television," offers some reason to hope for an end to the tyranny of banal mass-audience programming we have all come to know, if not love. Its promise perhaps exceeds that of any of the avenues we have tried so far: the FCC's feeble stabs at forcing "balance" through regulation, educational broadcasting, and the new Public Broadcasting Corporation.

The implications of cable television, in fact, reach far beyond diversification of television programming. Technologically, it is just another wire – like the telephone wire or an electric power line – coming into the home. While it isn't much bigger than a telephone wire, comparing its capacity with that of the telephone cable is like comparing a river with a garden hose. The same wire that today carries television signals can also carry the signals necessary to print a newspaper in a home, connect a home information centre with a distant computer or teaching machines, or provide closed-circuit television signals for visiting with friends or "window shopping" from home. Thus, a decade or two hence, CATV could prove vital to the nation's communications system; further, it might be a vigorous and useful check on the big monopolies.

Nicholas Johnson (FCC) – *Saturday Review,* Nov. 1967

The Federal Communications Commission "botched the development of AM and FM radio, of VHF and UHF television, of allocating radio channels for other services; and it is now spreading confusion in the new field of community antenna television," *Atlantic Monthly* (July) charged in an article entitled, "Is the FCC Dead? "

Among questions that writer Elizabeth Drew Brenner lists as receiving inadequate Commission attention are these:

> "Is cable television, which reduces the use of spectrum space, something that ought to be encouraged on those grounds, regardless of the discomfort to established television interests? Does it suggest methods of bringing other services, such as facsimile, data, or shopping, into the home? "

Cable-TV Times, Oct. 1967

All the CATV operators now are looking ahead: Sterling is laying cable that can carry 75 TV channels eventually; TPT partner Hughes Aircraft has spent several million dollars developing a microwave system that would carry 12 TV channels through the air to receiving units on rooftops, thus dispensing with most of the irksome underground cables; and everyone speaks of expansion into other services, such as videophone and pay TV for new movies.

Business Week, Sept. 16, 1967

One thing that would seem to make such large investments even more sound is having the equipment in place and ready for any future *communications uses of cable.* While there are only seven VHF and two UHF stations available in New York, Manhattan Cable is laying what Brockway says is a three-line combination that will handle a total of 21 channels, and Teleprompter is putting down a cable of which Kahn says: "The thickness of it is not an indication of how many channels will be carried. It's not inconceivable that it could go up to 36. We believe it will go to 18 in the relatively near future." Woodard, noting that Westinghouse's system will not be limited by the trunk lines, but only by amplifier capacity, says it is using 12-channel amplifiers at this point only because 20-channel units on the market "haven't been proved."

Walter Spencer, *TV Magazine,* Sept. 1967

If a cable of 20 or more channels' capacity does gain entry to a layman's residence, the institution of a burglar alarm over one circuit would be entirely feasible. And by selection of cablized TV sets in a predetermined area, the neighborhood supermarket might be induced to televise its Thursday specials directly onto the home screen. The origination of programs, such as localized community services or even the facsimile reproduction of newspapers, are long-range possibilities.

Cable TV, in short, is moving from its original operating premise – the provision of TV where there was no TV – to the riskier area of asking for a fee to furnish supplementary services. The viewer has the curious human trait of wanting to know what he is going to get for his money before he spends it, which could mean the city cable operators will have to invest sizeable sums in providing immediate supplementary visual services as a condition of winning subscriptions. Cable TV does face a distinctive year of decision; it could upset the status quo in so many ways that a marathon controversy over where, how and if it should continue is inescapable.

Gould, Oct. 21, 1967

In a recent issue (September 1967) of *Television Magazine*, 14 leading experts predicted the future evolution of TV. Ten of the 14 gave either qualified or unqualified support to the conclusion that cable will be the distribution hardware of the future. These five did not hedge their bets:

Peed Manning
Senior Staff Associate
Arthur B. Little.

- Cable TV in 12 million US homes by 1972, major growth in big cities.
- Cable TV in 90% of homes by 1982, cable used for local, satellites for long-distance TV distribution.

  Cable networks originate programs.

Edward Benham
I T & T
Director, TV systems Planning.

- Cable TV in 40% to 50% US homes by 1972, in 75% homes by 1977. Sees, in the long range, integrated total wire transmission for TV and other uses.

Norman Peterson Director, Program Development Hughes Aircraft.	• Cable providing major portion of metro area TV by 1972.
Cole Armstrong Associate Director for National Communications, Office of Emergency planning.	• 1972 – Cable TV expanding as best way to improve reception and increase bandwidth to home. 1974 to 1977, eventual crossover to cable system reception from satellites. Long range: Wire TV distribution preferable to satellite-to-home delivery. Radio spectrum dominated by mobile users as cable handles TV distribution.
George O'Rourke Applied Research Laboratory Sylvania Electric products.	• Cable TV program origination widespread by 1972. 1975: First installation of switched one-way wideband wire systems connected to TV sets. 1977: Access to one-way wideband wire systems common, provides 20mc bandwidth into home.

CATV emergency service

The Fire Department in Weston, W. Va., the Sheriff's Office in San Bernardino, Calif., and the Police Department in Liberal, Kans., all have something in common – use of cable television facilities for faster and more efficient handling of emergencies, thereby providing better public service to their communities.

The Weston Television Cable Corporation system is the heart of a service which allows volunteer firemen, police, doctors and local utility company men to be immediately and automatically informed of the nature of fires and accidents.

When the emergency phone at the fire department is picked up, the message is relayed automatically to the cable company antenna site, where it is converted to an FM frequency to which radios in the homes of volunteer firemen and in headquarters of other public service organizations are tuned constantly.

Channel 3, one of twelve channels on the Liberal cable TV system, is under 24-hour control of the Police Department for use in emergency alerts. *The police also can take over both audio and video control of all channels by pressing a master switch which allows them to flash visual and voice messages on the cable subscribers' screens.* In this way, the community can be warned of any potentially hazardous civil or meteorological situations.

Cable TV Times – Oct. 1967

Which of the two: Satellite, or cable, or both?

When Philco-Ford looks ahead it sees *satellites* spraying TV signals directly into homes. Ed Creamer, the company's manager for electronics advanced development engineering, asked if *wire* will ultimately link most homes for telecommunication, answers: "Obviously not."

Creamer says cable TV will grow slowly for the next five years, peak out in 10 years, then atrophy as satellite-to-home broadcasting steals the show. This satellite service will come rather quickly, according to Creamer, despite the conservative influences that will work against it. Broadcasters, he thinks, will be so excited by the new system's profit potential they'll do more fighting to get into it than to destroy it. "Many members of Congress," he says, "feel so caught up in the technological revolution taking place, they'll have a strong motive to bring it off."

Creamer suggests that TV-set-conversion equipment required for a satellite service would be on the market as soon as the signal was available and that the requisite home antennas, costing perhaps $50, would also arrive in good time. *This outline of the future is predicated on development of a new high-power transmission antenna on the satellite itself, and Creamer admits Philco-Ford is doing research and development related to that very problem.*

Communications consultant Sol Cornberg says that he wouldn't want to own any community antenna television system in five years and that in 10 years CATV will have been phased out of existence.

Gardiner, *Television Magazine,* Sept. 1967

Dr. Pierce: *"Satellites can supplement and augment TV distribution in the US, but if you ask for revolutionary change, satellites are not that change. The real revolution is right in front of you. It's the revolution of bringing a large number of channels into virtually all parts of the country and this cannot be done by radio: there just aren't enough frequencies. It's been done while people weren't watching. It's the CATV revolution that will make TV channels cheap enough for people all over the country to have the variety that people theoretically have in New York. Here's the real revolution while everybody is talking about things up in the air. People are so backward they get off on the wrong thing and don't see what's happening. Why are they stuck in the past on something that doesn't mean much? Can't they open their eyes and see a real revolution? "*

Mr. Kahn: *"The satellite is going to make possible better cable distribution. The satellite, in conjunction with CATV, will make cable television possible on a much broader scale. It's not necessary to get the ultimate dish antenna on every rooftop for satellite signal reception."*

Irving Kahn, Teleprompter Corp., *Television Magazine,* Sept. 1967

Miniaturization

"The advances in electronics, together with boosters for the power of the Titan III, have made it immediately practical to launch communications satellites that could supply as many as one hundred thousand telephone circuits between, say, five or ten principal cities in the United States. Such a satellite system could be established in a few years, substantially increasing the number of long-distance circuits available in the country. Further, in concert with terrestrial facilities, the satellite could incorporate switching equipment that would transfer blocks of circuits from one pair of cities to another in meeting fluctuations of demand.

Work on transmission of millimeter waves through waveguides has made it technically possible to send two hundred thousand one-way television signals or one hundred thousand two-way telephone channels through a single tube two inches in diameter. The signal must be amplified and regenerated at intervals of about fifteen miles. Advances in the solid-state art have made it possible to do this entirely by means of solid-state devices of low power consumption. Such a waveguide system would be economical if there were sufficient traffic to justify it.

In the future, it will also become technologically possible to provide circuits of almost unlimited bandwidth by means of the coherent light generated by lasers. We already have suitable lasers; in lenses consisting of gas flowing through alternately hot and cold regions, a means for guiding light through buried pipes; modulators for impressing signals on the light; and detectors for translating the received light signals into electrical current. We are not, however, presently in a position to build a useful laser communication system. The performance of some of the components is not so good as we might desire; the modulators have inadequate bandwidth; and adequate detectors are not available for the longer of the wavelengths at which lasers operate. There is also a problem of accuracy of alignment of the system of guiding lenses, and of automatic correction of misalignment. But, too, there is lack of experience.

We could have new types of microwave systems, satellite systems with a capacity of over one hundred thousand telephone circuits, and millimeter waveguide systems at any time merely by deciding to go ahead and spend the money. In the case of optical transmission, we need more research and more experience.

Integrated circuits, or microelectronics, will make it possible to produce a complicated circuit almost as cheaply as a transistor. Circuit configurations are impressed, hundreds at a time, on the surface of a wafer of silicon; aside from this process, the steps in production are essentially those required in making single devices. *Thus, it will be possible to put at a low cost very complicated yet highly reliable electronic equipment almost anywhere – a telephone set, a car, or even a pocket.*

John L. Pierce, *Caltech,* Oct. 1966

Home communications centre. . .

"First, what will be the functions performed by electronic communications ten or twenty years hence? The list of spectacular new uses is, of course, endless: Picture-phones, newspapers, facsimile home-printing facilities, teaching machines, banking and shopping from the living room, vast data-retrieval systems and videotape libraries capable of flashing out infinite numbers of selections at the option of home viewers.

We might hypothesize a cable, videotape-library, computer-retrieval, closed-circuit-television combination. Such a system would make it possible for a television viewer to select his own programming, when he wanted to see it, from a tape library perhaps hundreds of miles distant. He would make connection with the "library" by "telephone" – using the proper number code on his "touch tone" computer-connector telephone. He would identify himself, by number, to the library's computer. He would either select the number of the videotape he wished to see from a printed catalogue or, more likely,

ask for a visual display on his home screen of a sampling of titles. The automatic library would then select the designated tape, and send it to his home screen by cable – instantaneously, or at some future time designated by the viewer. Perhaps the viewer would simply record it on his home videotape recorder while watching, and keep his own copy of the tape. He could indicate a preference for a tape with or without advertising. If he selected the tape without advertising, the library's computer would notify the computers at the "banks" of the viewer and the library owner, adjusting their accounts appropriately.

Second, what are the technical components of such a system – or what alternative combinations can we imagine? To this, answers are in part available. Some things we know will be included. Others might be. Some components are mutually exclusive, others are complementary, and some are no doubt as unexpected as was cable television twenty years ago.

We know, for example, that a vast and sophisticated complex of electromagnetic switching equipment will be needed to route "calls" from one circuit to another. We know that satellites will relay communications across the ocean. We know that computers will play an increasingly significant role in our lives. Cable with a broadband capacity will probably have to link individual homes, businesses, and universities with this system. At some point, however, laser or waveguide techniques may supplant any of the links in the chain. Finally, the availability of home videorecorder devices throws into disarray all predictions about what will be distributed at the store and what will go through channels on the communications system.

Third, we want to know what implications all these technical components have for industry structure. What are the alternative models? If cable links the larger systems to the home, the CATV companies may, if they beat the telephone companies, triumph over the fight to control that link. Conceivably, the telephone companies' claim to participate in the process would be their monopoly of the capacity to develop and construct the switching centres. On the other hand, Comsat's or someone else's satellites could turn the CATV's into so much rusting metal and rotting wire.'

Nicholas Johnson (FCC) – SR, Nov. 1967

Use of home communicators: Projections

a) Ted Bates & Co. Richard A.R. Pinkham Senior Vice President.	• Consumer keyboard in homes after installation of laser pipe transmission and two-way cable TV systems for central library service, shopping, banking, stock information, etc.	*1977*
b) Philco-Ford Edward Creamer, Manager, Electronics Advanced Development Engineering.	• *Simple home computers.* Facsimile terminal in *homes.*	*1977*

c) Sylvania Electric Products Applied Research Laboratory George O'Rourke.	• High-speed facsimile terminals appear in homes. • Keyboard and electric pen inputs to central information banks. • Facsimile common for news and mail delivery.	*1982*
d) Xerox Corp. Dr. Fred Swertz Associate Manager of Research Laboratories.	• Facsimile news delivery to homes. • Home computer terminal for financial transactions.	*1980* *1985*

TV Magazine – Sept. 1967

Facsimile

After that their speculation runs to facsimile and computer bank terminals in the home and, along the way, houses have picked up electronic security, meter reading and shopping facilities, and television signals have been refined to 1000-line clarity, blown up to wall size and given three-dimensional appearance through a process called holography.

Dr. James Hillier, Vice President at RCA Laboratories, where a facsimile experiment is in progress, doubts that such a system would ever be used to deliver whole newspapers. He thinks its application would be for single pages of specialized information or news."

Gardiner, *Television Magazine,* Sept. 1967

Xerox Corp. said it is entering the data processing field with new equipment that can be used to transmit graphic information for computers.

The new system, called an LDX-Computer Adapter, is designed for use with the company's LDX high-speed facsimile transmission equipment. It converts graphic data, such as charts or other grid images, into a form that can be entered into computers. The equipment also can print out graphs from computers.

The LDX-Computer Adapter will lease for $1050 a month. It is designed for use with the LDX Scanner and Printer, which leases for $1200 monthly.

Wall Street Journal, Rochester, N.Y.

Although we are used to thinking of the output of a television set as ephemeral pictures ("soft copy") and sound, it is interesting to consider also some of the possibilities and problems suggested by the phrase "hard-copy television." The change of domain from soft copy to hard requires that we make a corresponding change in the range of functions considered. Perhaps the most appropriate functions for hard-copy television overlap the functions now served by newspapers and magazines.

The concept of the newspaper delivered by wire has been discussed widely enough to need no elaboration here, but it may be worthwhile to relate it to ideas presented earlier

about selection of program material by the viewer. The essential things are to give the viewer a way of specifying what he wants to have put into his newspaper and to incorporate into his receiver the means for selecting and recording, and later playing back upon demand, the appropriate items.

The amount of space in the frequency spectrum (a bandwidth of about 5 million Hertz) required to transmit a conventional television program will carry about a million alphanumeric characters (letters, numbers, punctuation marks, etc.) per second. A standard newspaper column of text contains about four thousand characters. Thus one conventional television channel could carry the alphanumeric contents of a thirty-page newspaper each second. Indeed, if a recent estimate is even approximately correct, one television channel could transmit – on a continuing basis, as it is published – every bit of text that is published in any newspaper, magazine, journal, or book that finds its way into any recognized library or document room in the world.

J.C.R. Licklidee, *Carnegie Report*, Jan. 1967

Eugene Power, board chairman of University Microfilms, Inc., believes that demand publishing – the production of books only after they are ordered – will gain an important place in the book industry in the future.

Mr. Power, on a recent visit to New York from his headquarters at Ann Arbor, Mich., said that *his company makes a single copy of a book whenever an order is received. A Xerox machine that copies from a microfilm and turns out a finished book is used.*

The company now makes microfilms of 15,000 dissertations a year. Each one is summarized in 600 words in a book called "Dissertation Abstracts," a volume of which is published each month and distributed to 160 institutions.

The company produces out-of-print books on demand.

"Instead of a library trying to locate a book in the used book market, we get one, film it and produce a copy," Mr. Power said. "We turn out from 6000 to 7000 copies of out-of-print books a year."

Harry Gilroy, *The New York Times*

Playback

One largely unstated asset of contemporary television – an asset also discerned by the proprietors of cable television – is that eventually the TV receiver rather than the TV transmitter will be the important factor in modern visual communications.

To Jack Gould, respected television critic of *The New York Times*, this is the most significant aspect of the Columbia Broadcasting System's announcement of a film cartridge enabling viewers to play back visual materials through a standard TV set.

The CBS device, said to be about the size of a breadbox and estimated to cost about $280 to manufacture, is several years away from production for home use. Other companies are known to be working on similar products, in most cases employing a videotape rather than a film medium.

For the present, however, Gould declared:

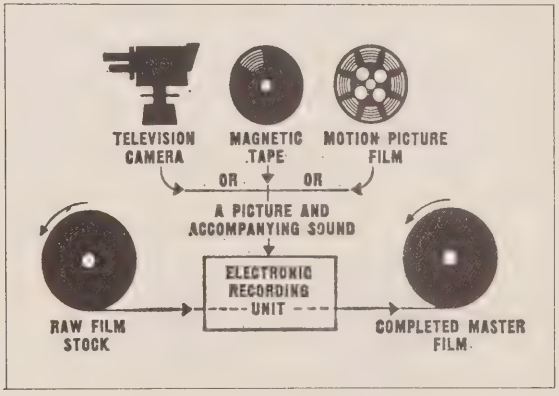
"The value of the CBS research is to demonstrate that while a television receiving unit is capable of picking up signals from a distance, it is also a very simple home means of electronically projecting visual images from other sources. For the broadcasting medium, the assorted developments now being explored in laboratories underscore that the airwaves themselves are not inevitably an indispensable part of all forms of mass visual communication.

"Whether a playback unit is connected directly to a receiver or original programming is sent over a closed-circuit wire, the ultimate versatility of the TV receiver itself is only slowly being realized.

"Such recognition that the TV receiver may hold more exciting promise than the TV transmitter could be the next revolutionary change in the visual medium."

Jack Gould, *The New York Times*

The visual playback device announced yesterday by the Columbia Broadcasting System and British and Swiss chemical concerns amounts to a miniaturized studio pickup facility coupled directly to a home receiver. There are three main stages in the system combining highly sophisticated innovations in optics and electron physics.

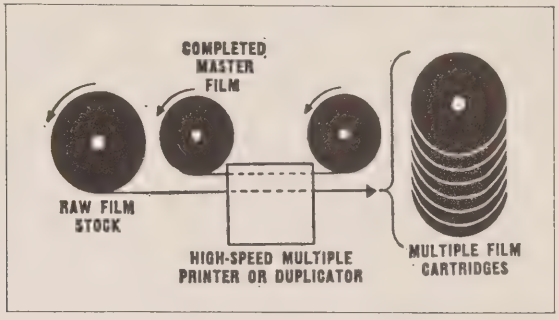


1. The first stage involves recording, which must be done at a commercial processing centre set up for that purpose; it cannot be done in the home.

   A picture and accompanying sound, originating either before a live TV camera, on a spool of magnetic tape recording or on a reel of motion picture film, is transferred by an undisclosed electronic process to a new kind of very thin film.

   The new film is 8.75 millimeters wide and contains no perforations or sprocket holes inviting physical wear.

CBS says that "a great deal" more pictorial and sound information can be stored on a master reel of the new film than on a reel of magnetic tape of the same diameter, and "at a much lower cost."

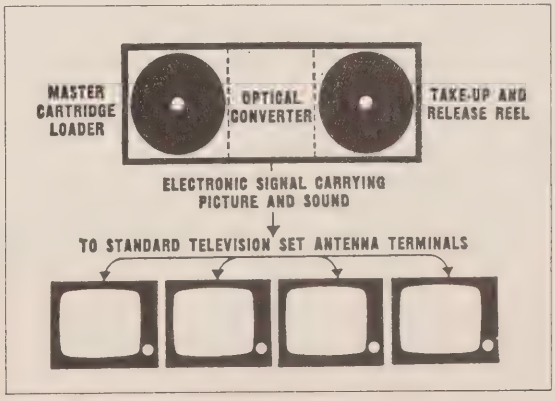


2. In the second stage of the system the master film is placed in a light metal cartridge, which is seven inches in diameter and approximately half an inch thick. The seven-inch cartridge, which in the future could be of a larger size, provides up to one hour of black-and-white programming or a half hour of color video.

Much more information must be stored on the tape to reproduce a color picture.

If each frame of the film is devoted to a separate still picture, as in the photographing of the pages of a book, a whole set of an encyclopedia could be stored, according to Dr. Peter C. Goldmark, president of CBS Laboratories.

As part of the second stage, the contents of the master film cartridge can be duplicated or printed on multiple film cartridges without qualitative loss. It now takes about 30 seconds to make a duplicate of a 20-minute program, but Dr. Goldmark said that within a year or two this time should be down to 13 seconds.



3. The third stage of the system is the playback unit, about the size of a breadbox. Its technical heart goes by the exotic name of "electro-optical transducer" but, for

practical purposes, it can be likened to a tiny camera tube that converts the variations of light on the film as the cartridge is unwound.

The transducer with its associated circuitry changes the light variations into radio frequency variations similar to the signal sent out by a broadcasting station. This signal carries the original picture from the cartridge to a standard home TV set.

The advantage of achieving a conventional radio frequency signal as the end product is to enable the unit to be connected directly to the antenna terminals on the back of a TV receiver or, in the case of a school, to the terminals of several sets in different classrooms.

The picture from the playback device can either be fed through an open channel not occupied by a regular broadcasting station, such as Channel 3 in New York City, or the device can contain a simple switch disconnecting all outside reception and putting any channel at the disposal of the transducer. Eventually the television set and the player unit can be combined within a common cabinet.

In operation, the use of the cartridge is said to be as easy as using a disc in a long-playing phonograph. The round film cartridge is dropped on a spindle in the playback unit, where it is automatically threaded, played, rewound and rejected.

The film normally moves at a speed of 5 inches a second, but it can be precisely stopped at any point and a still frame examined as long as the viewer desires. The ability to freeze given frames would allow them, for instance, to be alphabetized for quick reference with an appropriate index lever.

The New York Times, Aug. 28, 1967

Home electronic communications gear and methods of TV signal distribution are both in developmental ferment. There's lots of potential energy around in each of these areas, but it's not apt to be released in significant quantities before the depreciation runs thin on most existing broadcast plants.

In the home-entertainment equipment field, videorecorders lead the list of new devices that are given a chance for a broad market when the price and quality are right. Neither is right at the moment. And there's a lot of fuzzy thinking about what the thing will be used for once it is widely available. Homemade video recordings? Possibly, but that means the additional cost of a camera. Recording TV shows for later replay? Will someone want a back issue of Lucy? Rental libraries of video programming for special interests? Maybe; but what interests, what programs, and would this development ever detract in a significant way from conventional TV program viewing? Whether a home recording system will catch on as a means of catching up with old TV shows, getting a video Ph.D., or providing a home showing of the ballet, before specialized programming needs are met by other means, is open to reasonable doubt.

A development at CBS Laboratories could conceivably inject a new factor in all calculations about the shape and future of home television recording and playback – which most companies that are active in that field seem to think will be done on videotape. CBS Labs, it has only recently become known, is banking on a system using photographic film. If CBS is indeed on the right track, all bets could be off – or at least the odds changed – on the eventual introduction of electronic-tape devices for home installation.

For years the potential of a low-priced, videotape, recording-playback system for the home has excited electronics engineers. But the secret of how to do it inexpensively and well is still eluding such names as RCA, Ampex, Fairchild and Sony. They've been working on the intricate problem of packing enough video information onto a slow-moving tape. The best existing units with stationary recording heads – a requisite of a low-priced system – still run at tape speeds of 60 inches per second. At that rate tape's price is long and its playing time per manageable reel short, and it still isn't demonstrating good color pictures.

In a recent public announcement of its electronic videorecording (EVR) technique, CBS proclaimed it to be the first low-cost method for replay of recorded film or videotaped programming on conventional TV sets. A complex process transfers black-and-white or color programs onto a thin film, which is stored in a cartridge and eventually inserted in a player attached to the antenna terminals of a TV set.

CBS emphasizes educational application of the system, but if the player's cost is in the under-$300 range reported for it, consumer application could follow. It's not a home recording system – the process is too expensive – but it could establish the basic mode for home recorders.

First public demonstration of the process won't be until next spring and marketing wouldn't begin before 1969. CBS has joined in partnership with the giant British company, Imperial Chemical Industries, and CIBA Inc. of Switzerland to market the playback units. Once the CBS process is evaluated, the race for development of home equipment of one kind or another could accelerate rapidly. Marketing prospects aside, technical people associated with CBS Labs think the medium of film makes more sense for eventual home use than the medium of tape.

Marvin Camras, scientific adviser to the Illinois Institute of Technology Research Institute and engineer of a home-tape system, believes that all development in the field has been held up by manufacturers who have been too prosperously involved in color-TV receiver manufacturing to risk upsetting the market with home recording machines. "As soon as one or two big manufacturers jump in," says Camras, "there'll be a mass movement."

Gardiner, *Television Magazine*, Sept. 1967

Knowledge net

With only modest improvements in cables and television sets, as many as eighty-two television channels or their equivalent could be available in the home for a wide variety of services. These might include:

- The normal television broadcast channels.
- Special channels reserved for the various performing arts, i.e., separate channels for drama, opera, ballet, and symphonic or chamber music.
- Several channels of live broadcasts of the theatre, movies, sporting events, and other entertainment which would undoubtedly require a fee on a subscription basis.

- News, weather, time, and other repetitive services.
- Shopping services, carried in a manner similar to daily newspaper advertising and the Yellow Page type of advertising.
- Library services, which will allow the distribution of requested library information in the form of facsimile.
- Picture phones.

For laboratory and office use, random access to centralized computer services and intercomputer exchange between research computers are feasible now. The growth of these services will be extraordinary.

With the ability to have present in the home or office the equivalent of eighty-two television channels with a variety of information carried, it is apparent that the consumer's needs can be met in ways not imagined here. As such systems become available, new uses will undoubtedly be found.

For most of the applications mentioned the communication is one-way to the home. However for many of the services, such as the shopping service, it would be desirable to be able to signal to the program originator such things as an intention to buy a certain item or an inquiry as to its price or expected service life. Here a simple coded type of inquiry from the home could readily be added to make the responses automatic.

There are other characteristics of television that future technology can bring if the demand is there. Such developments as three-dimensional television, very fine-grained television for special purposes, very fine graduation of light, shadow and color – all of these are possible. Besides some development work, they require more bandwidth and more money. One can almost say that, within the limits of the concept of transmitted picture and sound, anything is technically possible.

Albert Hill, *Carnegie Report,* Jan. 1967

"The Interuniversity Communications Council (EDUCOM) proposes to establish an EDUCOM pilot network. It will be used for research and development, but it will also provide from the outset a new asset in the educational system of the nation.

Our proposal calls for a network with multiple media information-processing capabilities. Such a pilot network will enable us to take a hard look at how such networks can assist education, particularly higher education.

A wideband network could transmit live two-way video interaction between, say, a surgical team on one campus and students on other campuses, so that it would not be necessary for freshman and sophomore medical students in two-year medical schools which have no hospital of their own to go without clinical experience.

One way around the present shortage of highly qualified teachers is to develop instructional materials from which students can learn effectively without much teaching. A network could enable students to consult with the more experienced professors when unforeseen problems arise.

A network could make it possible to gain access to data banks, now coming into existence in increasing numbers, on demand. Online data banks could be continually updated through the network, and the widespread use engendered by the network would make it worthwhile to check and authenticate the contents frequently.

Thus, the network could facilitate making the resources of one institution available to others. Universities could share library materials, data banks, computing facilities, instructional programs, laboratory know-how, and – through the preparation of instructional materials, television lectures, and live "teleconferences" (which do not require professors to move physically from their campuses) – the human resources of faculty members.

Assurance of rapid access to information will make studies feasible that are not feasible now, and make studies attractive that are not attractive now because they would require too much time. (There was a significant increase in the difficulty of problems in computational mathematics and astronomy undertaken by researchers after the advent of computers. We are beginning to see in the online computing communities, such as the one at MIT, significant changes in the kinds of questions asked and the kinds of research undertaken by the scientists and engineers.) There will certainly be changes in scholarly behavior when citations, abstracts, and full texts can be obtained quickly at remote terminals.

On-demand access to taped television programs, as contrasted with scheduled access to traditional broadcast and closed-circuit programs, will make educational TV more effective.

Programmed graphic aids to problem-solving and design, such as Sutherland's "Sketchpad," will have profound effects on our ways of thinking and working. Sketchpad is a program that enables a user to sketch with a "light pen" complex systems or processes on a cathode-ray tube linked to a computer, and then to manipulate the systems or processes with the aid of programs and so to store the results in the computer for later retrieval. Such capabilities can be made available through networks as soon as the economic obstacles can be overcome.

EDUNET. Authors and Editors:
George W. Brown, James G. Miller
and Thomas A. Keenan

The other Johnson

President Johnson is now working on what he calls an electronic "network of knowledge" for the United States and on a world university that will store and eventually transmit information by satellite over large areas of the world's surface.

"Think of the lives it could change," he remarked in the East Room of the White House today. "The student in a small college could tap the research resources of a great university. The country doctor could get help from a distant laboratory or teaching hospital . . . A famous teacher could reach into a far-off classroom so that no child need be neglected . . . And such a system could involve other nations, too, in a partnership to share knowledge and enrich mankind.

"I believe the time has come," he said, "to stake another claim in the name of all the people; a claim upon the combined resources of communications. The time has come to enlist the computer and the satellite, as well as television and radio, in the cause of education . . . A wild and visionary idea? Not at all. Yesterday's strangest dreams are today's headlines, and change is getting swifter. I have already called upon my advisers to explore the possibility of a network for knowledge and to draw up a blueprint for achieving it."

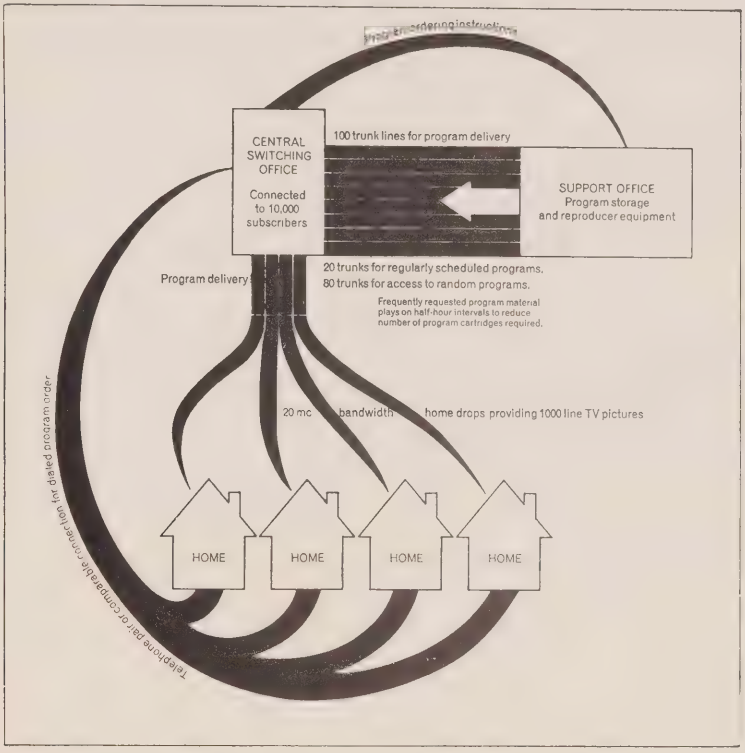
There is something very quiet and moving about the President when he talks in this way. All the yearning of the old frontier comes out in him. He wants the small and lonely colleges to have the best teaching available. He sees education as the ultimate hope of race and poverty, and he looks to modern communications and federal aid as the means of achieving equality of opportunity.

This is something he really cares about and he has already started something in the schools and in television that will go on long after his other controversies with the intellectuals are forgotten.

James Reston, Washington, Nov. 7, 1967

The Sylvania plan

The established television industry and its partially estranged stepbrother CATV would both choke up at the sight of a future telecommunications pattern under study at the Sylvania Electronic Systems Applied Research Laboratory. Neither over-the-air television nor CATV, as it functions now, figures heavily in this ultimate home communications picture. As a subsidiary of General Telephone & Electronics and a manufacturer of home entertainment equipment (TV sets and tubes included), Sylvania's approach to the future is doubly interesting.



Is this the TV system of the future?

This crude schematic, pieced together from an interview with a communications specialist at the applied research laboratory of Sylvania Electronic Systems, outlines a regional telecommunications system of the future that finds little use for conventional television broadcasting, or satellite-to-home transmission. Some 10,000 homes are fed whatever programs or information they may desire upon dialed instructions to a central switching office. Home-cable connections have a 20mc bandwidth, sufficient capacity to allow transmission of high-resolution (1000 line) TV pictures.

The system, as described by a member of the Applied Research Laboratory, supposes that mass-appeal programming and specialized informational material will be stored at a regional support office, and that homes will dial for their program choices over a telephone line or a comparable home connection. Although it's not stated explicitly, the implication is that a local phone company would be the logical provider of the program and program-ordering conduit, because of the switching requirements and two-way information flow inherent in the design.

A Sylvania representative predicts that within 10 years such new communications complexes with wideband (20mc) drops into homes to accommodate 1000-line TV pictures will begin to displace CATV service, that eventually these regional, switched wideband systems will dominate the home communications scene. One system would be answering all needs of the home communications centre, a prospect that obviates the long-range usefulness of satellite-to-home telecasting, kills off conventional television operation through its flexibility and its demand on viewing time, and renders the home videorecorder a redundant gadget. In a sense the system itself is a community playback machine with program favorites as well as news, professional information and other services ready for random access at the twirl of a dial. A per-program pay system could easily flow from such a setup. And, according to Sylvania, "the present television network structure will be radically changed at the very least."

How would these regional wire communications systems take hold and multiply? According to the same Sylvania representative, the initial application would be in a planned community such as Reston, Va., and the idea would spread by demonstrated superiority over broadcast methods. The company believes the widespread acceptance of these wire systems will dictate the development and marketing strategy of the home electronics industry, that it will make a high-resolution (1000-line) television set the next major piece of household terminal equipment.

Gardiner, *Television Magazine,* Sept. 1967

Epilogue

Epilogue

The broadcaster's nest has not been deeded to him in perpetuity. The pressures for change within the next decade could force the established broadcaster to reform his ideas about program delivery or find himself playing to a diminishing audience. The broadcaster's role as a program packager could turn out to be far more important than his control of a communication channel. The compelling attractiveness of new technologies and a gradual diversion of TV frequencies to other uses could turn his world around.

Gardiner, *Television Magazine,* Sept. 1967

Research and planning

Research and planning

Advances in communications, especially electronic, in this century, are creating an environment that is fashioning the lives of communities, groups and individuals in profound, yet not clearly discerned ways. Communication, in the same manner as air pollution, is an element of our environment: constant, pervasive, inescapable (and man-made); but essentially different because it is a need, not a surfeit. Increasingly, the very survival of individuals, industry, governments and education depends on communication of information. Moreover, information feeds on itself, as it were, providing the energy for its own advance: it generates change, and new ways of interpreting change. And the process is accelerating.

How does a broadcasting authority—concerned with these issues, aware of their pertinence to the everyday operation of the media—direct its research strategy?

Clearly, research on a phenomenon as total in its reach as modern electronic communication, as pervasive and relentless in its presence, as rapid and dynamic in its evolution, *can never hope to be definitive.* To envisage research in communications is to agree to vigorous and systematic attempts to gather continuing information, to constant analysis and consideration, to transformation into models, or combinations of information, perpetually updated.

The quality of the information required to develop such a program cannot be stressed too much, for on it will depend the authority of the Commission. Its effectiveness in improving broadcasting will, in turn, depend on the dissemination of this information, not only to broadcasters, but to legislators, newspaper critics and editors, to scholars, and to anyone else whose opinion about broadcasting could alter its course. (See Chapter 3, Book II, on *Action.*)

In recent years there has been a quickening interest in communications research. Sociologists, advertising agencies, broadcasters and academicians have been increasingly concerned with the effects of communication upon the community. On the scientific and technical levels, the electronics and space industries are fast developing new tools that may profoundly affect the flow of entertainment, education and information as we know it. We feel that collecting, collating and considering this knowledge is a first step in any research program. The CRTC will then be in a position to encourage or initiate individual research projects, secure in the knowledge that a definite need in fact exists, and that this work will not duplicate work already underway or completed.

Obviously, research on particular areas of the Commission's day-to-day operations must continue to be pursued. Such are current MIS studies as well as studies carried on by the various branches of the CRTC.

We suggest here however, that, concurrent with that type of specific research, the Commission consider adopting a global system of observation that will allow it to extend its perception and enable it to cope with the increasing flow of pertinent facts of innovation and transformation that characterize modern communications.

Part 1

Principles of observation

Research in communications must first take stock of two fundamental principles:

1. That the technology and the content of present communications are both evolving rapidly, with new hybrid forms coming into existence; and this evolution is outstripping social adaptation to change.

2. That the different media and their contents are interacting with increasing compatibility, and that the phenomenon is worldwide.

Let's look more closely at those two principles.

The rates of evolution and social adaptation

The majority of decisions, actions and incidents that influence the operation of communications reveal a considerable lag between technological evolution and social adaptation. This lag, and its implications, are bound to be compounded in years to come if individuals and responsible institutions do not match analysis, understanding and decision with corresponding readiness. Major technical innovations such as satellite-to-home broadcasting, now being developed and advertised, promise significant changes and perhaps fundamental ruptures in the functions of the media as we know them, and in the patterns they transmit.

A new approach to the study of communication is required, in our view, to take up the social slack. Our theoretical concepts of communications, our grasp of the implications of new technology, our understanding of the changes being wrought in the very content of communication – substance and form – must be reviewed in a new perspective.

Although conventional sociological inquiry into the effects of communications is abundant and varied, little has been done to plot the chronology and future trends of communications technology and place it in its historical context. The urgent need is for a fresh perspective that will allow individuals and responsible institutions to view the overall effects of technology on representational and expressive forms as well as on social attitudes. In order to place the CRTC on the starting line of a coherent research program, with that fresh perspective, we feel that a canvas of communications evolution must be constructed. It appears to us that the graphic form (wall charts, tables, trees, etc.) is best suited to that sort of genealogy, in the first stages, but could lead to eventual computer programs. These graphics, then—to which could constantly be added projects in the development stage as they became known—would, with the help of experts, allow the Commission to project the evolution into the future (quite accurately for 10 years, with indicative value only for a 20-year period).

This model of communications evolution and prevision will help to indicate options, point out when the broadcasting authority should take policy decisions, and give warning

of deadlines. It will also help to assess certain areas as to their potential. In other words, information, logic and the help of experts could lead to conclusions that may be quite close to those of the very people and corporations that secretly engage in the development of new means of communications. This model would help keep the CRTC in a state of readiness regarding the feasibility of projects and the likelihood of their commercial exploitation and practical use. For feasible projects are not always acceptable. Resistance, whether social, economic or otherwise, may slow down evolution. (One could safely say, for example, that development of the 1000-line picture in TV was prevented, not by technical unfeasibility, but mainly because of the vested interest in the 525 – line picture). Resistance may come from other sources, of course: from threatened cultural establishments or priviledged personal position, from incomprehension by government of parliaments, etc. A fundamental feature of technological change however is that, despite resistance in certain areas, development is accelerating, overall. This acceleration is such that developing readiness for quick response is even more important. For example, a canvass of the general evolution of communications compared with the history of Canadian performance in that field would allow the CRTC to assess, among other things, when Canada reacted in time to take advantage of technological innovations, when it missed the crest of the wave but picked up the slack through native adaptability, when it missed it completely, what effects were felt, etc. With some prevision, preparation to improve on those records of performance could be envisaged. (We shall describe in more detail, in the section headed *Work program,* the charts and tables required to plot the rates of technical and social evolution, as well as charts and models related to our second principle of observation, which follows.)

Interaction, compatibility and planetary characteristics of the media

When TV *broadcasts a "magazine"* and the newspaper *prints a "hot line,"* we see between different media a relationship that bends the vocabulary and indicates structural characteristics which we are only starting to examine. One borrows from the other, the first in terms of form and content, the second in terms of technology. There is something organic happening here, something never recorded before the advent of electronic communications. When one considers the meaning of the phrase *"live television"* and the concept of *live performance on stage,* another example of kindship arises where the new factor is the electronic mode, for no one ever had the idea to talk about "live" *films* or "live" *records* before. McLuhan has talked about one medium becoming the content of the next medium: word to print, film to television, etc. The impressive fact is that the process has worked backward as well as forward, in a sort of symbiotic unity, since the advent of the electronic media.

In the electronic group: AM and FM radio, private and public TV, ETV, CATV, and the coming home communicator will probably continue to be, in fact, autonomous systems. For that matter, it is hardly desirable that their fundamental comptability should be tested in practice and that private or public monopolies be established. Such monopolies, with formidable powers, would compromise the free flow of information. Yet, as a principle of research and functional analysis, these sub-systems of electronic communications cannot be considered as mutually independent. They essentially belong to one communication group whose technical, economic and expressive characteristics are similar. They are, so to speak, communicating vessels sharing the various complementary functions of electronic communications.

Moreover, as we have indicated above, there is interaction between the electronic media, the media of reproduction (print, film, recording) and the traditional performing arts. This organic connection of the whole field of communications is also evolving special characteristics of power and range of diffusion due to electronics. More information is made available, faster, to more people, around the world. New methods are being developed to communicate globally, over language and cultural barriers, information that is eroding and transforming cultural norms and existing stereotypes. New imperialist techniques (commercial and perhaps soon political) are being fashioned.

To sum up, the whole field of communications is becoming unified, becoming instantaneous in time and simultaneous in space. This process is accelerating the circulation and consumption of standardized forms and modes, and increasing the homogenizing power of the media (as distinct from the fractionalizing modes of pre-electronic systems of transmission and diffusion). And the new technologies no longer give grip to artisan forms of artistic and administrative control. New methods of processing, image-making, selection of contents, themes and symbols are developing.

With these two principles in mind, let's look now at how the CRTC might establish a research program.

Part 2
Work program

We can distinguish two types of research: analytical and synthetic. The first seeks to understand a particular mechanism or process, and the second seeks to form an overall image of trends, developments and innovations. It is characteristic of the first type of research that it relates to one-time projects: a hypothesis is formulated, a study is made, results are verified, conclusions are drawn, and a report is presented. The second variety of research is essentially different in nature. Rather than a one-time project, it is of continuing concern. Since it considers rapid changes in an evolving field of interest, its source of information must be continuous and up to date, its system of consideration must be regular (if not permanent), its conclusions temporary, its reports frequent and continuous. We are in fact talking about models. These models, which a research and planning service might produce, may be in the form of graphs, charts, trees or tables, or may be programmed into a computer and examined in the form of graphic display or printout.

Because of the complexity of these models and the work involved to bring them to their full potential of accuracy, their construction would take at least two years. The clarification of concepts, the systematic approach required to construct the models, however, would prove to be immediately useful in pointing out priority projects that might be undertaken without delay.

Identification and organization

The first inventory would include:

- a listing of existing knowledge in communications (personalities, research and teaching centres, major information sources throughout the world).
- an ongoing retrieval and identification of data concerning the evolution of communications (technological innovation or rupture, in function or in kind).

Production of tables and models of communication evolution

When the data have been gathered, production of charts could be undertaken with the help of experts. These charts, as we have said above, would provide graphic representation of stages of the evolution of principles, techniques and forms of communication as they occured in the principal media:

- *A model for technological forecasting*

  We feel that a model of technological developments is particularly important. The introduction of satellite broadcasting, of home program reproducers, of facsimile, of more elaborate cable networks (leading eventually perhaps to the home communicator and demand broadcasting)—all of which are imminent possibilities—will

profoundly transform the industry, and society, perhaps as disturbingly and influentially as did the introduction of television itself. It is not enough to conduct an occasional study or hearing in these fields, since the situation changes from month to month under the pressure of enormous investment and research. The Commission must be in a position to foresee and understand those developments, to evaluate them, to take a position, and to change its position as the situations change; to inform, to recommend, to warn, to control, to regulate and to encourage.

In the form of a chart, this model would reconstruct the recent evolution of technical means. Exploration of the sequences of their development would help to discern the new directions that have been set by specific events, innovations, change and development. By integrating the technological causes and their economic and social effects, this chart would facilitate forecasting, gauging the rate of evolution, and identifying the technical processes and forms of evolution (disappearance of certain traditional forms or functions, learning of new conditions, introduction of new functions and new forms, etc.)

- *A chart of interdisciplinary connections*

  The second chart would be a graphic representation of the state of theoretical knowledge and of the interdisciplinary junction points in the sciences and technology of communications, establishing the major theoretical axes and making their relationships evident. This chart would help to identify research already underway elsewhere in the world, and help to choose future research projects. It would also facilitate dialogue between specialists and people who have a responsibility to apply the research in practical communications.

- *A chart to compare mass and personalized communications*

  Communications are presently undergoing transformation, not only in the mass media, but in the personalized forms of communications.

  The technology of the mass media (from conventional broadcasting, to direct satellite-to-home broadcasting), and the standardization of certain modes of social communications, have increased the power of mass communications to a degree never before attained. Along with effective new ways to create images, the capacity of the mass media to broadcast simultaneously in space and instantaneously in time over the whole planet gives yet another breathtaking idea of the scope of their power.

  In the micromedia (from telephone to community antennae and the home communicator, with access to data banks), the trend is to the standardization and interconnection of equipment in order to increase the range of personal choice. Along with the standardization of equipment there is a growing generalization of the knowledge, language, and psychological disposition necessary to use the new means. The very patterns of personalized communications are being standardized.

  Forecasting of these two trends—the mass and micromedia development—must be taken into account in any attempt to redefine the functions of broadcasting in the accelerated and interconnected world of communications that the seventies are bound to bring about.

- *A general matrix of the media in terms of information processing*

  Study of the media must attempt to throw some light on problems in other terms and with other methods than those that have been used until now in conventional sociology. These conventional methods deal with populations and statistics: they often neglect the crucial influence of source groups, production institutions, the instrumental interaction of the media, and so on. The effect of this is to tie down reflection in traditional paths of mass-media study.

  Classical sociological studies of mass media began before electronics and, in fact, correspond more closely to the conditions of communication-by-reproduction prevalent in the nineteenth century than to those processes that are transforming present communications.

  Regulatory modifications, immediate or prospective, will surely be handicapped by value judgments related to a social grammar, or to points of view that ignore changes in the state of communications. Moral approval or disapproval, value judgments of excellence or mediocrity, must not preclude scientific observation and study of phenomena. In the end, of course, it is a social grammar that is going to determine the use to which technologies are put, but social grammar should not govern research into phenomena.

  A good way to avoid reacting to communication phenomena with conditioned moral, cultural or qualitative reflexes, is to consider the technical and social institutions of communication as information processing systems. Our broadcasting system does precisely that: it manipulates data.

  That manipulation or processing of data may be seen if care is taken to construct the general matrix we are talking about. The matrix would outline and corelate the various levels, or stages, of creation, production and treatment.

  (i) The means of communication, or the media, may be studied at the technological, economic and social levels or, in other words, at the technological stage, at the economic stage and at the social stage of development and evolution.

  (ii) Similarly for the activities related to the substance of communications, levels may outlined: the production level, the reproduction level, the diffusion level (individual production, by small groups, by large groups; limited reproduction, and diffusion, etc.)

  (iii) A third area covers the stages of treatment or processing of information: the initiative (idea), the production (means), the coding (form), intermedia transfer (feature films on TV, for example), stockage and selection (what's worth keeping, what is selected), distribution, diffusion, reception, decoding, etc.

  This matrix also takes a graphic form, concentrating on *salient facts* or events of communications, from the invention of the transistor to the "processing" of Twiggy.

Programming and automatic processing

Technological evolution charts and charts of events may, eventually, serve to prepare computer programs. By facilitating tabulation and specification of principal objects and concepts, these charts would permit establishment of categorical lists and

matrixes, flow charts and numerical coding necessary to program for computer processing communications data.

D. Study of particular problems

These proposals are intended to outline a general framework of research. There is no suggestion here that the CRTC neglect to take advantage of the great progress made in the human sciences regarding communications research. Our suggestion is that it fashion and develop the tools to use specific research productively. From the vantage point of a global view, guidance of individual research projects will become easier and the areas of fruitful regulation clearer. Moreover there will be many particular problems related to immediate CRTC operations that will require research. These problems are largely apparent to experienced Commission staff in their respective areas of competence.

E. Information system

It is apparent that an information base is necessary to carry out these chart projects. The Commission should establish an effective *current information system* that is capable of informing it is as to developments in broadcasting and communications on the international scene. This will involve searching and cataloguing the leading world press and periodical literature, preferably in some mechanized manner so that this mass of information may be conveniently consulted. We understand the Board has been considering acquiring such a system. And of course the new library should be given proper status, personnel and budget, for it must encompass both the theory and technology of broadcasting in a responsible way.

F. Research information centre

More broadly, it is our view that the Commission should seek, jointly with others, the establishment of *a communications research information centre* along the lines of ERIC, the Educational Research Information Centres established by the Office of Education of the United States Department of Health, Education and Welfare. Such a centre, or series of centres across the western world, would have a double function. First, it would collect, abstract, code and catalogue all research in the field of communications, and store these coded abstracts, in machine-readable form, in a computer. Then it would make this research material available to other researchers in exchange for information about their current projects, which would then be abstracted, coded, and the abstracts stored in the computer.

This body of "research on research" would, in fact, become a model of past and current concern in the world communications field, and as such would be subject to analysis, status reports, and to questioning on specific areas of research. It would also become a living encyclopedia of factual information, coded for easy retrieval. It would indicate those areas of research still to be investigated, so that priorities could be established and recommendations made. As funds could be freed, the most urgent projects could be initiated. The centre could be freed, the most urgent projects could be initiated. The centre could also inform the Commission about personnel and personalities in terms of their performance, and this might be of considerable value in recruiting or in initiating special projects.

Such a venture, we realize, would be costly. Therefore we suggest that co-operation be enlisted from other countries, notably the United States, where commissioner Nicholas Johnson of the FCC has already strongly recommend action in this area. As with the ERIC educational research centres, the task of collecting, abstracting and coding the research can be shared, and the ensuing computer tapes can be combined and distributed to all participating centres. Canada, whose very existence is a problem of communications, and who has already assumed intellectual prominence in this field, need not wait for action to be initiated elsewhere. The CRTC, whose research activities already encompass considerable communications talent, should, we feel, begin immediate consideration of this problem. If it finds that work is already underway elsewhere in the establishment of these centres, it should endeavor to participate in its implementation and fulfillment, and of course in its rewards.

Part 3
Recommendation

We recommend that the CRTC consider undertaking the program outlined above as a way of broadening its perception of public communications, of coping with the flow of pertinent facts, and of enhancing the efficacy of the timing and functionality of its regulatory decisions.

Diffusion of research, and action

Diffusion of research, and action

Throughout the chapter on *Research and planning,* we have referred to the need to disseminate information to the broadcasters, to the editors, to the legislators, and to the academic community. We feel that otherwise, the CRTC will merely increase the lag between its thinking and that of the world in which it must operate. Handled effectively, a good research and dissemination program should establish the CRTC's authority, remove any sense of arbitrariness from its decisions and, in addition, provide impetus for a dynamic, innovative and creative industry.

To develop a program of dissemination, three areas of action are open to the CRTC: the creation or support of publications, manifestations and institutions.

Part 1
Publications

Despite the disadvantages inherent in the linear representation of a world that is increasingly simultaneous, print still retains its medieval authority. Therefore we feel that the CRTC's primary dissemination considerations ought to be directed toward publication.

- *Newspapers.* Very few newspapers publish serious papers, beyond the signed columns of their collaborators. They do, however, make stories out of news releases, interviews and reports of events, and these have some effect on the thinking within the community. Perhaps the most influential role of the newspaper is through the editorial columns and through those of their columnists. Skillful *personal* contact is extremely important here in presenting results of the CRTC's work and initiatives. It is also extremely expensive. A bright newsletter might serve the same purpose, at a more reasonable cost. A good deal of attention should be paid to university newspapers, as this is not too difficult a way of creating a positive image in the minds of the next generation of leaders at a time when their thinking is flexible. Country papers, whose political impact is considerable taken *en masse,* could also be reached with a newsletter.

- *Newsletter.* The CRTC could create a continuous forum for new ideas through such a newsletter. The newsletter could report on research on communications undertaken outside the CRTC, outside Canada, outside North America, through its files extracted from newspapers and magazines. At the editor's discretion, research developed within the CRTC can be reported or presented, and given due prominence. The newsletter could also describe and comment on technological developments of interest to the industry. First, a study would have to be made of existing news services in broadcasting, to define the policy of the newsletter, and an effort would have to be made to keep the quality and excitement of the newsletter high. It would be circulated to newspapers, to stations, to universities and to others in the communications business.

- *Magazines.* Budgets for freelance articles in Canadian magazines are notoriously low. If the CRTC wished, serious studies could be made of selected communications problems. In some cases it could commission the study through a magazine like *Maclean's* or *Saturday Night,* sharing the author's cost, and ensuring publication. The matter is delicate, control is difficult to maintain, and the CRTC would have to be careful to avoid charges of unduly influencing the freedom of the press. Properly handled, the results could be very influential.

- *Communications Review.* If, twice a year or more often, the CRTC could issue a first-class communications review, an important gap in Canadian publishing could be

filled. We imagine this to be different from a scholarly journal. It would be printed on glossy paper with quality illustrations, typography and layout: the kind of volume that would sit with equal pride on an executive's coffee table or in an artist's pad. Perhaps each second issue could include the CRTC's annual report. To be successful at all, the review would have to be of international calibre, and could consequently expect a small but influential international sale. With the quality of people crossing the halls of the CRTC, the ambition is not pretentious or unrealisable.

- *Books.* Once in a while the CRTC could commission prominent students of communications to write short books, to be published in paper at a dollar for sale in drugstores, at airports, and so on. This form of publishing started with *Les Confessions du Frère Untel,* had quite a vogue at a certain political moment in French Canadian life and, now that communication is moving into the forefront, popular studies of computers, of CATV, of satellites, of ETV—if they were future-oriented—should reach a broad thinking public quickly and usefully, and lay certain basic considerations quite suddenly on the market at a predetermined time.

- *Scholarly journals.* There is such a diversity of these publications on the market that their value in reaching a predetermined audience is dubious. Before time and money were expended in this area, a study would have to be made of the reading habits of their intended recipients. It could be that *Tamarack* and *Canadian Review of Literature* reach an audience otherwise hard to get at, and that the French-Canadian scholarly press has a similar quality audience, but the effort seems high for the return we might obtain.

- *Annual Report.* There is no reason why this has to follow the established pattern, nor why it has to repeat all the CRTC's judgments and decisions, nor why it cannot contain quality writing of general interest. It is the CRTC's best moment of expressing its attitude toward developments in broadcasting. Couldn't the report also contain good writing on communications matters, not expressing CRTC policy directly, commissioned from respected thinkers, and lending weight and substance to the report?

- *Pamphlets.* There are thousands of high school and college students who are interested in television and communications. The Commission should examine the various pamphlets and publications in use in the various school systems, and see if there is a need for well informed pamphlets outlining the Canadian situation, the career openings, the future developments expected; and offering a positive picture of the various elements that make up the Canadian communications scene.

Part 2
Manifestations

The BBG has already acquired considerable theatrical experience in the staging of its hearings and of the international conference on ETV in Newfoundland last autumn, and the CRTC is aware of the importance and prestige of such manifestations. We feel this activity could probably be expanded and we suggest the following:

- *Festivals.* In the past, film festivals have contributed considerably to the prestige of this medium, and have been successful in introducing foreign films to the national market. By creating an "event," they attract "celebrities," and are the cause of considerable comment and reflection in the press. Now the Film Festivals are in trouble, and the CRTC could consider suggesting they broaden their scope to include in their activities electronic projection or closed-circuit distribution of top Canadian and international television programs. Once the principles are established, the CRTC may go further and encourage the foundation of a television festival in Canada. Such festival programs need not necessarily take place in a physical auditorium: they could be broadcast on the ETV network, or on the private or public network, as a national public event.
- *Exhibitions.* Either as a thing in itself, or in conjunction with a festival, an exhibition of broadcasting equipment (in operation) might focus public attention on the nature, potentialities and limitations of the medium, and the role Canada plays in its development. Such an exhibition, by including simulation of future technical possibilities, could alert the public, the media and the industry to the nature and possibilities of electronic communications.
- *International exchange.* The CRTC should explore the avenues of access to foreign program material and encourage its use by Canadian broadcasting through critical listings, closed-circuit screenings and téléthèque presentations. The CRTC should examine the whole question of distribution of quality foreign programs in Canada, and encourage the establishment of services in this area. In the same manner, the CRTC should encourage the distribution of Canadian program material abroad.
- *Closed-circuit conferences.* The best way to reach the industry with new ideas and information may be through the use of the media itself. Closed-circuit radio or television conferences, using their network feed facilities, could have considerable effect in pulling the industry together, in demonstrating tapes of program innovation (domestic or foreign), and in discussing new policies or problems of common concern. At the same time, this form of conference would permit a feedback from

the industry, keeping the CRTC informed, in an informal manner, of the industry's problems and concerns.

- *Conferences and seminars.* The CRTC is already experienced in this area, and knows the work and costs involved, and the benefits obtainable. Nevertheless the CRTC might find it useful one year to join in the sponsorship of a Couchiching or ICAP Conference, on a subject of mutual concern in the field of communications.
- *Speeches.* More attention could perhaps be paid to the writing of speeches to be given by CRTC members and top staffers, outlining the positive role of the CRTC, and the way the CRTC thinks communications should go.
- *University Media Weeks.* The CRTC could organize with the students and student newspapers a "media week" that would explore far-out ideas and mixed-media happenings, using broadcast technology as the base. If the CRTC worked out a general pattern for such events, then our regional representatives could make friends with the college people in their area and set up an annual event, which would bring the various media together, explore the trends and developments, and include a lot of fun. Properly handled, this could create a favorable image, and provoke a good deal of thought along useful lines. It might be stressed here that the regional representative may become an important link in any program of action by CRTC, and pertinent suggestions are made at the end of the chapter on *Performance evaluation.*

Part 3
Institutions

Any manifestation regularly repeated becomes an institution. If the TV festivals or the closed-circuit conferences become popular, for instance, they would be regarded as such. We feel however that there are three areas where institutions as such could be founded, either directly by the CRTC, or at its instigation, or with its support.

- *The information network.* Previously elaborated (in *Research and planning*) this section should be put at the disposition of the industry, parliament, newspapers and universities. Its success depends on the interested co-operation of all concerned, and the way to insure this co-operation, and to improve the general level of understanding and information in communications, is to institutionalize the network, and make its resources generally available. This will undoubtedly increase the costs of personnel and computer printout somewhat but, as each use will increase the CRTC's authority and its contact with communications people, such costs may be considered as an investment.

- *Téléthèque.* Though the sociologists take broadcasting seriously, there is much less involvement by the rest of the academic and cultural community. While the Western movie and the comic book are subject to loving attention, the old faithfuls of television—some of which are enjoying the largest audiences in the history of our species—are treated with contempt. This attitude drifts down the line, affecting almost universally anyone with any cultural pretensions at all. The committee feels that this attitude is unfounded, and that the CRTC has a responsibility to correct it. One idea we have explored is the creation of a téléthèque, where carefully selected programs from television's past and present may be exhibited and reconsidered. Properly presented, and supported with first-class scholarship, these programs could have considerable impact on the intellectual community, and do much to dispel the veil of prejudice hiding this popular art form.

- *School.* Entry to the broadcasting industry often seems accidental and arbitrary. Its members have little opportunity to study its history, its techniques and its potentialities. It seems to the committee that one way to increase the quality, the level of innovation, and the range of interests of the medium, is to influence the formation of its young recruits. We recommend that the CRTC examine the possibility of a school of broadcasting or, perhaps more generally, a communications school in Canada.

Part 4

Recommendation

The projects for the diffusion of research and action suggested here represent the committee's views of positive measures that would place the CRTC in a position to assist the broadcaster, inform the public and, through inevitable feedback, remain sensitive to a wide spectrum of public and specialized opinion.

In consequence we recommend that:

a) the principles of *diffusion of research* and *manifestations* be adopted by the CRTC and,

b) an order of priorities be established combining some of the suggestions outlined in the above-listed projects.

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